

ETUDE *the music magazine*

MARCH 1950 • 30 CENTS



How the Piano Began (Page 10)

Also: **CONDUCTING...** by Richard Strauss • **HOW TO BUILD A VOICE** by Conley

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Frank St. Leger and **Earle R. Lewis**, assistant general managers of the Metropolitan Opera, have resigned effective with the close of the present season. The two men have been closely associated with **Edward Johnson**, who also retires at the end of the current season. Mr. St. Leger joined the company in 1939 as an assistant conductor, and Mr. Lewis came to the company first in 1906 as a member of the box office staff. In 1937 he was named assistant general manager.

Dimitri Mitropoulos has been appointed conductor of the New York Philharmonic-Symphony Orchestra for the season 1950-51. Mr. Mitropoulos, who this season is co-conductor with **Leopold Stokowski**, will conduct the greater part of the season. Mr. Stokowski will be unable to appear with the orchestra in 1950-51.

A convertible amphitheatre with the roof lowered during clear weather and raised when rain threatens, is to be built in Pittsburgh, Pa. Believed to be the first structure of its kind, the amphitheatre will be used for performances of the Pittsburgh Civic Light Opera Association and other non-profit organizations.

The New York Flute Club's season was highlighted on January 29 with the first United States appearance of the Trio Moyse, direct from a sensational tour of South America. The Trio is headed by **Marcel Moyse**, known as the "grand old man of French flute-playing." The unique event attracted flutists from all over the United States.

Samuel Barber's new piano sonata, written for the twenty-fifth anniversary of the American League of Composers, was played for the first time on January 19, at Carnegie Hall, New York City.

The National Association for American Composers and Conductors recently honored the memory of its founder, **Henry Hadley**. A program was presented on his birthday in which an address was made by **Charles Triller**, president of the New York Philharmonic-Symphony Society. The composer's *Elegie* was played by **Joseph Emonts**, 'cellist, with **Arpad Sandor** at the piano.

The Amsterdam Symphony Orchestra is arranging a tour of the United States next fall, according to a recent announcement from The Hague. The tour, which will last 18 days, will include Washington, Ottawa, New York, Boston, Philadelphia, and Chicago.

★ COMPETITIONS

The Eighth Annual Young Composers Contest of the National Federation of Music Clubs has been announced. Cash prizes are offered in three classifications: a composition for solo wood-wind and string orchestra; a chamber music work for not more than three instruments; and an unaccompanied choral work based on an American text. Prizes in the first classification are \$100 and \$50. First and second prizes in the other two classifications are \$50 and \$25. All information may be secured by writing to **Dr. Francis J. Pyle** at Drake University, Des Moines, 11, Iowa.

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Coming in April . . .

Next month **ETUDE** has the honor of presenting the first in a series of articles by John Finley Williamson, founder and director, Westminster Choir College, Princeton, N. J.

Dean of U. S. choral conductors, Dr. Williamson also is a bold innovator who has been frequently at odds with traditional methods of vocal training. His unorthodox procedures, however, have achieved spectacular results with the Westminster Choir. Dr. Williamson's candid opinions about the state of U. S. singing today will interest all singers and choral conductors.

The new **ETUDE** series will constitute the first regular contributions by Dr. Williamson to any magazine.

Choral conductors also will want to read "What to Do About the Changing Voice." This ever-present problem of boys' choirs is discussed by a group of nationally famous experts, including Dr. T. Tertius Noble, Harald Hedding, leader of the Vienna Boys' Choir, Harold W. Gilbert, director of St. Peter's Choir in Philadelphia, and others.

ETUDE's special Easter feature is "The Story of Parsifal," by Hattie C. Fleck, recounting the ancient legend of Glastonbury, which Wagner used as source material.

A new music curriculum is taking root in American schools, based on the theory that music is not for the talented few but for all. Look for **ETUDE's** forthcoming picture story of the new curriculum in action in the public schools of Oak Park, Illinois.

This Month's Cover



MARIAN LARER

conducts a free-lance art service from the offices of an advertising agency in center-city. Her free-lancing has included advertising art, book and magazine illustration.

Although she has been called on most often for line drawing, Miss Larer considers herself a general illustrator. "I'd rather be doing a variety of work as I am now," she says, "than be typed as an eyebrow renderer . . . Someday I may specialize."

A music-lover, Miss Larer is happy that **ETUDE** bought her first magazine cover (December 1947).

• Twenty-one-year-old Miss Marian Louisa Larer, who designed and executed this month's **ETUDE** cover, graduated last June from the Philadelphia Museum School of Industrial Art, where she majored in illustration. In January she held her first one-man show, exhibiting paintings, drawings and lithographs at the Philadelphia Art Alliance.

Miss Larer lives with her family in Philadelphia, Pennsylvania, and



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Musical Miscellany

BATTLE MUSIC is now out of fashion, but in olden times every war, great or small, was followed by a crop of battle pieces in which cannon shots were represented by loud chords in the bass, the cavalry galloped in jig time, and the fanfares announced the victory in the coda.

The father of battle music was Franz Kotzwara (or Kotzewara), a Bohemian musician who settled in London, led a dissipated life, and committed suicide by hanging on September 2, 1791. He was the author of the famous "Battle of Prague," published under the subtitle, "A Favorite Sonata for the Pianoforte or Harpsichord." In one of the movements, "Flying bullets" were initiated by staccato notes played by the left hand in the high treble over the tremolo of the right hand. There were scenes of Heavy Cannonade, Running Fire, Cries of the Wounded, and The Trumpet of Victory. The actual Battle of Prague, immortalized in Kotzwara's classic, took place on May 6, 1757, when Frederick the Great defeated the Austrians in the Seven Years' War.

finale pictured the British retreating in a descending C major scale.



"Terrible Carnage" from "The Battle of New Orleans"



"Ominous Silence" from "The Battle of New Orleans"



"British Retreating" from "The Battle of New Orleans"

QUITE A FEW battle pieces were written in the wake of the war of 1812. The composers, mostly Frenchmen and Italians domiciled in the United States, followed the model of the "Battle of Prague." The most ambitious among these battle pieces was the "Battle of New Orleans for the Piano Forte Composed and Dedicated to the American Nation by D. Etienne." The movements were The Night Calm, Dawn of Day, Distant March of the Enemy, Beat to Arms, Charge of Trumpets in the American Camp, Turning-out and Muster of the Americans, Ominous Silence (represented by suitably ominous chords in the bass), and Furious Attack by the Americans, the music of which for some reason was taken from Mozart's "Don Giovanni." There was also Terrible Carnage (rather tame in its simple parallel harmonies). The

Another interesting battle piece of the period was one published under the title of "The Battles of Lake Champlain and Plattsburg, a Grand Sonata for the Piano Forte composed by Francesco Masi, Author of Several Fugitive Compositions. Respectfully Dedicated to the American Heroes Who Achieved the Glorious Victories." Among the descriptive movements of this "grand sonata" were the following: The Approach of the Land and Naval Forces; The Colors Hoisted and Men Called to Quarters; Confusion of the Inhabitants; The Fleet and the Army Animated by Their Officers; The Enemy Approach the Fort; The Americans Make a Sortie from the Forts; The British Retreating; The Americans Pursue; The Drum and Fife Signals for the Americans to Form; The British Commander Rallyes His Troops; Enemy Defeated Again; and Yankee Doodle.

MARCH 1950

BY NICOLAS SLONIMSKY

THE NAPOLEONIC Wars inspired a Frenchman from Boston, one B. Viguier, to write a piece entitled "Battle of Marengo." On the printed copy of the piece is this explanation: "The cannons are to be expressed by stretching the two hands flat on the three lower octaves, the hand to be kept on the keys until the vibrations are nearly extinct." The separate short movements are marked with descriptive subtitles: The French Troops are Repulsed and Make Their Retreat; The First Consul Stops the Retrograding Movements; Kellermann Heading the French Cavalry Charges the Enemy; Attack with Swords; Horses Galloping; The Enemy Are Thrown into Disorder; They Are Compelled to Fly; They Are Pursued Beyond Marengo; Trumpets Announcing the Victory.

THE FIRST battle piece for full orchestra was Beethoven's "Battle of Vittoria," also known as "Wellington's Victory," or "Battle of Sinfonia" as it was known when performed February 10, 1815. The London Times said this of it: "The 'Battle Sinfonia' by Beethoven, which has raised so much expectation, has all the usual merits of the German school—great science, great depth of harmony, and, if that be a merit, great difficulty. It commences with a flourish of drums and trumpets, representing the English preparation for advance. 'Rule Britannia' is heard, first softly and then increasing, till the English are presumed to be in line. The same forms take place on the French side, with 'Maidbrook' . . . Hostile trumpets challenge . . . The commencement of the battle puts an end to all ceremonial, and for the next ten minutes nothing is heard but 'regular confusion mixed' of drum and trumpet, violin and horn, in fearful imitation of musketry, the bayonet clash, the discharge of cannon, and the cries of the dying. We have not space now to give a closer account of this singular compound of all conceivable noises. It was, however,

received with great applause, and encored. A tolerable similitude of distant volleys was produced by some species of rattle, which was not visible to the uninitiated. Two immense drums at the stage-doors thundered out in fair alternation, and the whole terminated with a flourish of trumpets, and 'God Save the King' sung by the principal performers. Some of the contrivances to express the changes of the battle are curious—the trumpets echo behind the stage to mark the decline of the French force—and 'Maidbrook' played in a minor key, odd as is the device, is presumed to leave no doubt of the broken spirits of the fliers, who have thus lost the power of blowing in tune. As a work of mere musical combination, this piece has such excellence as belongs to Beethoven's style. As a work of imitation it fails, except so far as a drum on the stage may be the fairest representative of a drum on the field. Even among the more sounds, some of the most striking are neglected. We in particular observed no attempt at the movements of cavalry."

TCHAIKOVSKY'S "1812 Overture" also includes some cannon shots *ad libitum*, and the Russian victory over Napoleon is represented by the melody of "God Save the Czar," which overcomes the Marseillaise. In World War II, composers wrote symphonic war pieces, but they were in most cases impressionistic compositions, without obvious quotations of victorious national songs. Shostakovich's Seventh Symphony was the most spectacular of these pieces. In its first movement, built in sonata form, the first subject is a folk-like Russian theme, and the second subject a sort of goose-stepping Nazi march. The Russian theme overwhelms the Nazi tune, and nothing is left of it in the end but a pitiful muted trumpet solo accompanied by the now ineffectual military drum. This symphony was a sensational success in America as well as in Russia, but now it is seldom performed.

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Music Lover's Bookshelf

By B. MEREDITH CADMAN

The Story of a Master Mind, Joseph Schillinger



Musician-scientist Schillinger examines the Rhythmicon, electrically-operated drum.

"JOSEPH SCHILLINGER

A Memoir." By his wife, Frances Schillinger. Pages, 224. Price (boxed) \$5.00 (limited autographed edition). Publisher Greenberg.

JOSEPH SCHILLINGER was a phenomenon—a phenomenon so recent that still relatively few people know his name. His universal purview was so vast that he is now looked upon by many as a kind of super-genius. Perhaps he was.

His approach to all art—painting, sculpture, architecture, music, everything—was essentially mathematical, but many of the composers he taught, including George Gershwin, Leith Miller, Glenn Miller, Nathan van Cleave, Benny Goodman and others, were definitely best known by their toe-ticking Broadway tunes, save for George Gershwin, known for his Rhapsody in Blue and other serious works. There was something about Schillinger which made all of his students chauvinists in their extravagant praise of their teacher.

Born in Russia in 1895, he received his education at the St.

Petersburg Conservatory and became Dean and Professor of the Academy of Music, teacher of Composition at the State Institute of Music (Leningrad) as well as Conductor of the Ukraine Symphony Orchestra. In every respect he was amazingly precocious and versatile. Seeking newer and wider fields he came to America when he was thirty-four years old and was shortly appointed to a position at Teachers' College (Columbia University) as teacher of mathematics, music and fine arts.

He was married in Russia to a beautiful actress who was jealous of Schillinger's growing prestige. This led to a separation. In November 1928 he married his second wife in New York. She was a divorcee who had been an artist's model and a secretary. This union was ideal. Frances became an invaluable helpmate and a devoted secretary for the remainder of Schillinger's life. She it was who made it possible for Schillinger to put down his ideas in manuscript form for the press and thus rendered an invaluable service in preparing the publication of the Schillinger System. Frances Schillinger, despite the hazardous literary undertaking of attempting a biography of her extraordinary mate, has presented an unusually sincere and distinctive portrait which at once makes it an historical document and at the same time an intimate picture of an inspiring domestic and professional association. She reveals to us the aesthetic, fastidious Schillinger, meticulous in his dress and in his household, quite unlike the popular conception of a genius. His life was so deliberately planned and so all-comprehending that the couple led an almost ecstatic, well-ordered existence. They were exuberantly happy in their life together.

Schillinger was a deep thinker, but had the gift of imparting his theories without being ponderous. He gave little time to politics but laid down an outline for the rehabilitation of humanity. He felt that religious and economic philosophies such as those of Marx led to the enslavement and unhappiness of the people.

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NEW

The Deutsche Gramophon series of recordings, made in wartime Germany, are beginning to be available here. One of the new releases is by the Berlin State Orchestra. Walter Gmeindl conducting, performing the Symphony in E-flat, Op. 4, of Stamitz.

This eighteenth-century composer is merely a name in the history-books as far as most performances go. A contemporary of Haydn and Mozart, his music stylistically has a close affinity to theirs. The music is graceful and agreeable, and might well bear re-hearing once in a while.

Oscar Levant, autobiographer, wit and raconteur, also is acknowledged to be a foremost expert on the music of his friend, the late George Gershwin. For Columbia, Mr. Levant has recorded on a long-playing disc three of Gershwin's Preludes, the Second Rhapsody for Piano and Orchestra, and Gershwin's variations on "I Got Rhythm."

The latter two works are performed with an orchestra under the direction of Morton Gould.

Perfectionists may find fault with Mr. Levant's playing of works from the standard repertoire, but in Gershwin's music he is excellent.

His affection for the works at hand is obvious, and results in a sympathetic, effective reading.

Isaac Stern, violinist, and Alexander Hilsberg, conducting, have both risen fast in recent seasons. Mr. Stern's solo career has taken him to Australia and most of Europe, and Mr. Hilsberg has given an excellent account of himself in guest-conducting appearances with the Philadelphia Orchestra.

Now these artists combine their talents in a fresh, lively performance for Columbia of the Tchaikovsky Violin Concerto in D Major. The Concerto has been much performed and much recorded, but Messrs. Stern and Hilsberg play it as if it were the most exciting of novelties—which, in their rendition, at least, it is.

London records currently are offering two recorded performances on long-playing discs by Ernest Ansermet and his Orchestre de la Suisse Romande. Works heard are Haydn's "Clock" Symphony No. 101 in D Major, and Debussy's "Images" for Orchestra.

A classicist with imagination, Mr. Ansermet reads the Haydn score in a masterly and self-assured manner. His reading of the Debussy score is more restrained than is customary with this work, which seems to bring out the interpreter in all conductors.

The Debussy record is a valuable addition to any record library, since of the "Images," the central section, "Iberia," is the only one performed at concerts with any sort of regularity. The other parts of the work, "Gigues" and "Rondes des Printemps," are good listening too.

Masterly, authoritative piano playing is offered on a new Columbia recording of Mozart's Piano Concerto No. 21, in C Major, with Robert Casadesu as soloist.

Mr. Casadesu's projection of the solo part is poetic and imaginative, yet free of the sickly sentimentality sometimes offered as a substitute for Mozartian delicacy. The orchestral portion of the performance is ably handled by the New York Philharmonic-Symphony, under the baton of Charles Muench.

Maryla Jonas, the Polish pianist who skyrocketed to fame a couple of seasons ago, is like everyone else in the world of pianism observing the centenary of Chopin's death.

Miss Jonas has recorded for Columbia a set of nine Chopin mazurkas which display admirably her range and versatility as an interpreter. Her style on the whole is characterized by delicacy and refinement, though she is capable of powerful, masculine performance when the music demands it. The recording is excellent.

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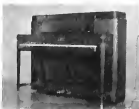
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STEINWAY

THE INSTRUMENT OF THE IMMORTALS

RICHARD STRAUSS



"... conducting is a difficult business"

EVEN IF HE HAD NEVER WRITTEN A NOTE OF MUSIC, the late Richard Strauss would have been world-famous as a conductor. He directed history-making performances of concert and opera in Dresden, and later in Vienna. Though Strauss never wrote a formal treatise on conducting, he expressed his views in many articles published in Austrian and German magazines. The material, assembled and edited by Dr. Willi Schuh, a Swiss music journalist, is here presented for the first time in an American magazine. It was translated from the German by Felch Sinclair.

THE LEFT HAND HAS NOTHING to do with conducting. It belongs in the coat pocket. At most it should be used to give a slight *diminuendo* signal, though even here a mere glance is quite sufficient. It is better to conduct with the ear than with the arm. Everything then follows of itself.

In fifty years of practice I have learned how very unimportant it is to indicate every beat in a bar; that is, beat out all four quarters or eighths. The important thing is to have a rhythmically exact up-beat as well as a very precise downbeat.

Wagner demanded that conductors have a correct grasp of basic tempo, as he considered this decisive for the correct performance of a work. "The whole duty of a conductor," he said, "is to indicate the right tempo." In slow movements especially, it is very important that the curve of, let us say, an eight-beat melodic phrase be clearly visible. A conductor who has the correct conception of the *Adagio* theme of Beethoven's Fourth Symphony will never let the rhythmic accompanying figure lead him to subdivide this noble melody into eight beats. Conduct phrases: never scan beats!

Wagner once wrote that the Mozart allegros should "be played as fast as possible." Quite right! But not twice as fast. The Overture to "Figaro," for example, and the two great finales: the first act of "Così

fan tutte" and the second act of "Figaro," are always taken too fast. One should never forget that the "broad" Wagner of 1850, in using the expression "as fast as possible," never (even in his most febrile transports) had in mind such mad tempi as one hears nowadays.

Nine golden rules for a young conductor:

1. Remember that you are not making music for your own personal pleasure but for the pleasure of your listeners.
2. You should never perspire when you conduct. But the public should warm up.
3. Conduct Salome and Elektra as though they were written by Mendelssohn—"Elfenmusic," in other words.
4. Never give the brass an encouraging glance except to indicate an important entry. Even then a mere nod is sufficient.
5. Never lose sight of the horns and woodwinds. If you can hear them, then they are too loud.
6. When you think the brass is not loud enough, soften it two degrees more.
7. It is quite unnecessary for you to hear every word of the singer—which you should know by heart anyway. But the public must be able to follow without difficulty. If it cannot follow the text, it goes to sleep.
8. Always accompany the singer so that he can sing without effort.
9. When you think you have attained the most extreme *prestissimo* possible, increase the tempo 100%. (I wrote this precept originally in 1925; today I would advise the Mozart conductors to take the tempo half as fast!)

In beating time the decisive thing to remember is that the shorter the stroke (from the wrist only) the more precise the performance. If the whole arm is used, it has a laming and confusing effect on the orchestra—unless the men are prepared from the outset to go along on their own without paying too much attention to the signals of the interpreter. This is especially true in the (Continued on Page 64)

DULCIMER (right) was piano's ancestor. Strings were struck by hammers, covered on one side with hard leather for loud tone, soft on the other. Dulcimer came from Persia, is still played in Poland, Hungary.



MONOCHORD (below) was earliest, simplest string instrument. When a string is divided in half, each vibrates twice as fast, sounding octave higher. Ratio of a fifth is 2/3; of a fourth, 3/4; of a whole tone, 8/9.



Built like a watch, but rugged as a bulldozer

The Modern

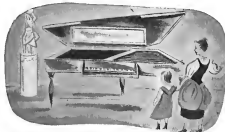
A MODERN GRAND PIANO contains 2,061 separate parts. Its delicate mechanism, so poised that a child's finger can depress each key, is enclosed in a frame rugged enough to withstand a string tension of 20 tons. No instrument but the organ surpasses its range of dynamics. It is capable of a barely audible *pianissimo*, while its percussive *fortissimo* can be heard above a 90-piece symphony orchestra.

The powerful, flexible instrument of today would probably astonish Bartolomeo Cristofori (1665-1731), who invented the *gravicembalo col piano e forte*—literally, a keyboard instrument that plays soft and loud. Cristofori's pianos, one of which is preserved in the Metropolitan Museum, are puny by modern standards. But his basic principle, hammers which rebound instantly after striking the strings, is in essence that found in a modern concert grand.

American ingenuity has played a large part in refinements of piano building. One problem which baffled piano-makers from Cristofori down was that of stiffening the instrument's frame. Pianos were strung with thicker wire than harpsichords, to resist the blows of the hammers. Being thicker, the wire was strung at higher tension. Early attempts to brace the frame with iron bars were not successful.

In 1825, Alpheus Balcock of Boston patented a one-piece cast-iron frame for a square piano. Conrad Meyer of Philadelphia made a square piano with a cast-iron frame in 1833. The firm of Steinway & Sons in New York added further improvements, including the double-overstrung scale. In overstringing, the strings overlap in the form of a letter X. This is done in order to bring the vibrating part of each string near the resonant center of the soundboard.

Other innovations in stringing, frame construction, pedal action and key mechanism have further increased the power and effectiveness of the modern piano. As the harpsichord was in earlier times, the piano is today's basic musical instrument, equally at home in living room or concert hall.



SPINET (above) was smaller and less powerful than harpsichord, but used some plectrum principle. Its name is said to come from Latin *spino*, a thorn, from thorn-shaped jacks which plucked strings. Others trace name to inventor, Spinetti.



CLAVICHORD (above) in later refinements was instrument for which Bach wrote Preludes, Fugues and Inventions. Its strings, of fine brass wire, were struck by wedge-shaped brass tangents. Its tone also was brassy.

HARPSICHORD (right) was supreme among 16th, 17th and 18th century keyboard instruments. Strings were plucked by quills or wooden jacks. Tone-color was varied by two keyboard. Taps were lavishly painted.



... a marvel of twentieth century craftsmanship is

Piano

By Samuel B. Gaumer



UPRIGHT PIANO (left) was patented in 1787 by an Englishman, John Landreth. Its shape was essentially that of a grand piano set on end. This later evolved into square upright, which has the virtues of being compact, relatively inexpensive.



MODERN CONCERT GRAND (above) borrowed its shape from the harpsichord, its basic principle from the dulcimer. Best pianos are still fashioned painstakingly by hand from fine spruce and maple grown in Eastern United States, carefully seasoned 2 to 5 years outdoors.



THOMAS MANN . . . technical gobbledygook

*When authors write about music,
results are apt to be a little staggering
unless said authors are
musicians as well as writers*



A. CONAN DOYLE
... fantastic fiddling

ALFRED, LORD TENNYSON
... singular trio



ALEXANDER POPE
... the old hypocrite



Thomas Mann's literary hero Adrian Leverkühn

MUSICAL METAPHYSICS



SAMUEL JOHNSON
... wished it impossible

ABOUT a year ago I had occasion to undertake a study of Thomas Mann's "Doctor Faustus," a long novel dealing with a musician. This musician, one Adrian Leverkühn, is quite a chap. He has conversations with the devil; he is a mixture of Schumann and Arnold Schoenberg; he goes mad at the end; and he talks, talks, talks about music.

Now, when real, live composers talk about their music, the conversation is likely to hinge on prosaic matters concerning royalties, performances, how this butcher of a conductor mangled this composition, or how that blacksmith of a pianist ruined that. Conversations with composers are likely to be less than exhilarating experiences.

Our friend, Adrian Leverkühn, is different, though. Adrian is a long-winded fellow who thinks. He and his friends like to quote St. Thomas, Pythagoras, Plato, Aristotle, and the German philosophers. They make quite a few mistakes, too. Mann has them airily talking about "violin compositions by César Franck" (how many are there, aside from the violin sonata?), and he adds technical gobbledygook of which the following is a fair sample: "... three tonalities are built into it; B-flat major, C major, and D major, of which, as a musician can see, the D major forms a sort of secondary dominant, the B-flat major a subdominant, while the C major keeps the strict middle..." Figure it out, you who are theoretically inclined.

IN A FOREWORD Mann stated that he was indebted to the theories and methods of Arnold Schoenberg for the musical portions of his book. Schoenberg's reply was a tart letter to the "Saturday Review of Literature," in which he charged that the author had completely misrepresented his musical philosophy, and that Mann had used musical terminology without knowing what it meant.

Mann, in short, was suffering from a severe case of musical metaphysics, for which the only cure is to study music.

But Thomas Mann does not stand alone in his failure to treat music as an intelligent and intelligible force. Few great novels about mu-

is the latest fictional character to cause lifted eyebrows among musicians

...its Cause and Cure

By Harold C. Schonberg

sic and musicians have been written, outside of "Jean-Christophe," by Romain Rolland. And even passing musical references in non-musical books and poems by reputable authors have turned out in a fairly ridiculous manner.

It was not always so. In Elizabethan and Stuart times—say, from 1590 through 1640—musical imagery abounded in the work of poets. Music was not something that needed explaining by philosophers and novelists. It was natural as meat and drink. Nearly everybody played some instrument or other, and nearly everybody sang. Starting from 1583, books of madrigals and "ayres" flooded the market, and of an evening in the home they were brought forth for an hour's singing.

MUSICAL TERMINOLOGY was not confined to the specialists. There are hundreds of musical allusions in Shakespeare's plays alone—musical allusions with no mean degree of penetration and accuracy. Drayton, Jonson, Crashaw, Herrick, Drummond, Wither, Suckling—and there was not one of the Elizabethan and Stuart poets who was not familiar enough with the technical side of music to incorporate it into his poetry.

Even a hundred years or so later, music was still public property. Scattered through the Pepys diaries are numerous references to the art—an art in which Pepys himself delighted to participate. "Into the garden, and with Mercer sang till my wife put me in mind of its being a fast-day; and so I was sorry for it, and stopped." Or, "... our Mercer unexpectedly did happen to sing an Italian song I know not, of which they two sang the other two parts—two that did almost ravish me, and made me in love with her more than ever with her singing." Pepys is a critic, too. "To White Hall; and there in the Boarded Gallery did hear the musick with which the King is presented this night by Monsieur Grebus, the master of his musick ... But, God forgive me! I never was so little pleased with a concert of music in my life. The manner of setting the words and repeating them out of order, and that with a number of voices, makes me sick, the design of vernal musick being lost."

Starting roughly with the Age of Pope, "musick" began to drift from the home into the concert hall. People began to lose touch with it. Old Samuel Johnson confessed to Boswell that "he was very insensible to the power of musick." On another occasion, when asked if he didn't think a certain piece of music was difficult, he rumbled: "Difficult, Sir? I wish it were impossible."

Alexander Pope was another who was virtually tone deaf; he confessed as much to Burney, the musical historian. Those were the days when Handel was exciting London with his operas, and Pope once asked his friend Dr. Arbuthnot what he thought of them. "Conceive the best you can of his abilities, and they are far beyond anything you can conceive," answered the doctor. Nevertheless, Pope's tin ear did not keep him from paying lip service to music in his "Ode on St. Cecilia's Day." "Descend, ye Nine," he wrote. "Music the fiercest grief can charn, And fate's severest rage disarm." Platitude after platitude

fills the poem, generality after generality. The old hypocrite!

FROM HERE ON, writers refer to music in a sweetly sentimental manner. Few were as honest as Charles Lamb, who said outright that he hated music. "I have no ear," he wrote, in one of his most delicious essays. "Mistake me not, reader,—nor imagine that I am by nature destitute of those exterior twin appendages, hanging ornaments, and (architecturally speaking!) handsome volutes to the human capital." But, he explains, he has no ear for music. "Organically I am incapable of a tune. I have been practicing 'God Save the King' all my life; whistling and humming of it over to myself in solitary corners; and am not arrived, they tell me, within many quavers of it." Lamb describes his tortures when he has to attend a concert, and his troubles with Bach and Beethoven. If you haven't read this essay, run to get it: it's altogether wonderful.

Wordsworth kept (Continued on Page 62)

Two Irishmen, James Joyce and George Bernard Shaw, measure up to Mr. Schonberg's standards for a musical I. Q.

JAMES JOYCE
... professional talk

GEORGE BERNARD SHAW
... wit and solidity



HOW TO BUILD A VOICE

When carefully developed,

a voice will reach its prime in middle life

BY EUGENE CONLEY
As told to ROSE HEYBET

THE most important part of developing a voice is determining its exact natural color, or timbre.

This is not always easy. While the average voice asserts its true character from the start, there are some which hover on borderlines. What seems like a high baritone may actually be a heroic tenor, while a mezzo may suddenly become a soprano.

Most of these changes seem to take an upward direction, though I once knew a girl who was well into practicing *coloratura fioritura* before it was found that her voice was really contralto!

Determining true voice color needs the concentrated care of two persons—the singer him-

self, and an experienced, reliable teacher. The singer must determine by *sensation* whether his voice is free. The teacher must determine by *sound* where the greatest vibration of the voice rests and whether the stream of tone is unobstructed.

IN TRYING A VOICE for true singing color, the student sings a tone which feels easy in the middle register. This tone should be the one that comes easiest when he takes a breath, opens his mouth, drops his jaw, and sings "AH," without trying for any definite pitch or volume. (In the tenor voice, this tone comes around middle A-flat or A. Other voices have their corresponding middle tones.) From

this tone, we work in five-note scales, sung up and down, chromatically, on "AH."

In this way, the teacher determines the classification of the voice through its color and quality. Range is not always an indication. Baritone can often sing the same note-range as the tenor; but the baritone quality is darker and weightier in the middle and lower tones, while the tenor is brighter and stronger in the top notes.

Again I stress the importance of an experienced teacher, since the student-voice cannot rely upon himself for judgments regarding voice and tone production.

At the time of such preliminary testing, the elements which make for correct voice production will, undoubtedly, not be perfectly coordinated. Hence it is wise to begin at the source of tone production with breathing instruction.

I do not advocate an over-technical involvement in the study of physiology. It can become confusing. It should be borne in mind, however, that the singer's breath is not the athlete's breath. The athlete breathes higher and quicker, to effect a rapid exchange of oxygen in the system. The singer's breath, taken for tone support as well as for oxygen, begins deeper in the body. It also makes fullest use of the muscles around the ribs and the small of the back (the latter being among the strongest in the body). The actual load of air a singer takes in should, of course, expand the whole trunk; but by concentrating on the back, he achieves the deeper breath-source he needs. Correct breathing opens the way to good singing—and with upright posture, one need not fear that the good deep breath will cause bulging in front.

An exercise I've found useful in "getting the feel" of proper deep breathing is to hold one nostril shut and to inhale to the fullest through the other. The full breath can then be felt; and if you try to hold that breath, you are aware of the muscular set-up in the body-trunk which must be developed and strengthened to control that air. In trying this exercise, one notices that the throat is open and free while the jaw is relaxed.

When he knows the elements of good



EUGENE CONLEY settles down for a spell of relaxation between periods of vocalizing, as he advises student singers to do. He uses such moments for reading operatic roles.

breathing, the young singer approaches the study of his voice. Most students come to it under a handicap. Having long listened to established artists, they set up vocal idols and try to manufacture sounds corresponding to those of their idols. This is not a good habit. Each voice is individual; to imitate the color of another's tones (no matter how beautiful they may be) may throw one's entire vocal mechanism off balance. Thus, the second point of approach is—sing with your own individual color.

Once vocal classification has been established, it may take several months to place the voice in its proper position. This is done by exercising. The important point here is not to practice too softly. We often hear that the voice is a fragile thing—that there is danger in over-extending oneself. Naturally, there must be proper care and an avoidance of all forcing; but within safe limits, a voice really needs working out. The actual vocal act (apart from the embellishments of artistic singing) is entirely physical, and as such, requires athletic practice. Mezzo-forte and even forte singing help the voice to find itself.

AT THE BEGINNING, exercises should be limited to slow, sustained work on scales. Go up and down the scale on full, sustained tones sung on all vowels. Take time to rest between short periods of vocalizing. Prepare for vocalizing with careful attention to the correct breath before each exercise. Thus correct breathing will gradually become established.

I suggest starting vocalizing on the middle tone of the voice with sustained singing of the fundamental vowels. I use the tenor voice, slowly singing "AH—AY—EE—OH—OO" on the one sustained tone of a middle A-natural. Next, work this exercise up through the notes of the "passage" into the top of the voice, and then down as low as you can comfortably have tone. Prepare the breath before each exercise. Open the mouth well, with the jaw down on AH and pronounce all vowels with a roomy feeling in the mouth. For vocalizing, the pure Italian (Continued on Page 51)

● Born in Massachusetts, and trained entirely in this country, Eugene Conley has sung leading roles at Milan's La Scala Opera, at Covent Garden in London, the Opera Comique in Paris, and the Royal Opera in Stockholm. In this country he has appeared with the New York City Opera, the Cincinnati Summer Opera, the New Orleans Opera, and many others. He made his debut at the Metropolitan on January 25, 1950.

Something new in our century

Psychologists Evaluate Music

By THEODORE M. FINNEY

In honor of the Music Teachers National Association, convening in Cleveland February 26—March 2, Dr. Theodore M. Finney, editor of the MTNA Bulletin, looks back over previous conventions. Noting vast changes in the thinking of MTNA members, Dr. Finney points to the increasing interest of psychologists in music—a topic for discussion which would have sounded strange to the small group of founders who answered Theodore Presser's call to a first meeting in 1876.

PERHAPS one of the most interesting phenomena of our century is the manner in which the comparatively new science of psychology is studying every aspect of human activity and clarifying our understanding of our behavior and providing better approaches to many of the things we do. Nowhere is this more true than in the field of music.

The initial determination as to whether or not an individual should be encouraged to study music is charged to the psychologist. Teachers of music from the elementary school to the master class draw on the findings of psychology for improved procedures. The values inherent in the study of music are stated and defended from the point of view of psychology. New uses for music, in factory and prison—and even in the dairy barn—develop from studies undertaken and controlled by psychologists. The very meanings of music, which once were the business of cleric and philosopher, have fallen into the domain of psychology.

At recent Chicago and San Francisco meetings of the Music Teachers National Association papers which reported on psychologically directed studies of music aroused great interest. In San Francisco Mr. F. Charles O'Leary, member of the State Bar of California and Chairman for the Music Teachers Association of California for Music in Therapy, reported on "Music as an Aid in Relation to the Criminal." He presented this picture of the use of music in prisons:

"GRADUALLY PRISONERS were allowed to bring their musical instruments with them when they became 'inmates' of the prisons,

and to use these instruments as they had done at home, in bands, orchestras, ensembles or otherwise. The formation of musical groups quickly and almost inevitably followed—always predicated on the continuity of good behavior, scrupulous obedience to rules."

Many of the attendants, Mr. O'Leary reported, who had been opposed to the use of music in such institutions, quickly noticed among the players such results as the following: almost complete release of "steel-like-tension;" gradual disappearance of the defiant attitude; increasing sympathy for others; increased blood circulation, blood pressures, pulse respiration, and metabolism—with generally better health; improved discipline, spreading from the players to others; improved mental attitude; stimulation of the imagination and of constructive happy thoughts and moods; through the "feeling-phase," attention and interest more concentrated on beauty, harmony, rhythm.

IN FACT, it has been found that music inherently possesses such "therapeutic value" both upon the actual players directly and upon the inmates indirectly, that many places of confinement are actually encouraging the use of music wherever possible. To cite a few instances: inmates are encouraged to study music, urged to join bands, orchestras, ensemble groups and choral groups; band music has been used in one institution to awaken prisoners in the morning; they come to and from meals stepping to the rhythm of a band; they are encouraged to sing, whistle and accompany the music; various kinds of music are used in the shops during working hours—similar to (Continued on Page 50)

So you want to be a

PIANO TEACHER!

By CLARENCE G. HAMILTON

YOU have, I hope, an idealistic view of music, and a desire to do missionary work on its behalf.

Don't plan to become a teacher unless you expect to give teaching the very best that is in you. Through perseverance and unflagging industry, you may well attain a comfortable income, but it is rather unlikely that you will make a fortune.

In short, if you are certain you will be content in no other occupation, and if your enthusiasm and love for music are sufficient to carry you over the inevitable rough spots, then you may hope to have a successful career in teaching.

Now consider the prosaic business side of the profession. Your success or failure will depend on how well you manage the non-musical problems of teaching.

The first rule of thumb is that you should start with sufficient capital. The piano teacher's capital is both brains and money. Lacking either one, he is helpless.

Assuming a good supply of brain-power, the money should be spent in cultivating one's mind and fingers. As a rule, four or five years' study is the minimum for anyone who contemplates becoming a teacher.

In addition to a polished style in performance, the would-be teacher should be a well-rounded musician. He should understand notation, rhythm, key-relationships and all other aspects of musical theory. (If these matters are not clear in the teacher's mind, they will hardly make sense to the student.) He should put himself through a thorough grounding in harmony and counterpoint. And he should lose no opportunity to study the literature of his own and other instruments.

A STUDENT WHO HEARS THE GRIEG CONCERTO on a broadcast may arrive for his next lesson full of questions about the work. If his teacher is unfamiliar with (*Continued on Page 63*)

A Announcing the Opening . . .

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B Henry W. Alton holds the degree of Bachelor of Arts from the University of Minnesota. He is a graduate of the Froman and Lonnig School of Music Study where he specialized in Methods of Teaching Piano. Mr. Alton has given piano recitals in cities throughout the United States.

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ONCE YOU ARE IN BUSINESS

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- 1 Have an announcement printed, such as an informal calling card, stating briefly who you are, your address, prices for lessons, length of lessons. You will find a well-marked range of prices in your community. When in doubt, set your fee at the upper end of the scale. Most people reason that a teacher worth \$5 a lesson is twice as good as one who charges \$2.50. For small children, two weekly half-hour lessons are preferable. Older pupils may be limited to one lesson of three-quarters of an hour per week.
- 2 Keep a notebook within easy reach. Form the habit of jotting down anything you wish to remember. Two cards should be kept for each pupil, one recording his musical progress, the other a tally of lessons given and music charged to the student's account, if you order music direct from a publisher. Data should be transferred weekly from your notebook to the cards. At the same time you should enter business expenditures and receipts in a ledger, and balance your books.
- 3 Your correspondence should be answered promptly. Bills should go out at regular intervals. You are of course justified in sending out a statement if the bill is neglected. Run a line of six or eight point type across the bottom of your billhead: Instruction periods cancelled less than 24 hours in advance will be included in the bill. Parents with any sense of fairness will understand that the teacher's time is valuable.
- 4 Concentrate your lessons so that certain days will be your own. Mornings are best for teaching. In the evening, your wise sayings may be rewarded with yawns and inattention.
- 5 Have a plan for each lesson. Finger technique, of course, comes first. Next you might select a piece embodying the technical problem you have discussed. Purely interpretative problems could be next considered; then the polishing of work already assigned. Remaining time could be well spent sight-reading solos and duets.
- 6 Have a plan for the student's practice. Urge him to set aside regular hours for piano. Furnish him with a study record on which each day's practice can be entered. Insist on concentrated practice. Point out possible danger spots in each new work. Make it clear to the pupil just what he is to practice, in what order, and how much time should be spent on each part.

The Structure of Music

Despite the atonalists, musical form is as important today as in the past

By William Grant Still

MANY people, attracted by the current frantic rush to discover new horizons in music, seem to think that musical form is a thing of the past. They believe that in order to compose, one need only find a few bizarre harmonies, string them together without thought of melody, form or sequence, and emerge with a "composition" that will bring them acclaim. Nothing could be further from the truth.

When a trained listener hears a new composition, he is inclined to listen analytically. To him, faulty form is immediately apparent. Perhaps it is his conscious mind that sounds a warning, noting that things do not follow each other in natural sequence, that there is too much or too little of this, that or the other, or that transitions are clumsy. Or perhaps it's the subconscious that detects the lack, after years of study and of developing an inner feeling for proportion and symmetry. This latter, in my belief, actually springs from our innate rhythmic sense.

EVEN AN UNTRAINED listener will sense something wrong when he hears a composition faulty in form, though he himself may not realize exactly what it is. He will wonder why he has not been able to retain a coherent impression of what has been performed. He may even have no desire to hear the work again or to "learn to like it."

What is form, this powerful element which can make or break a piece of music, no matter in what era it is composed? Form is the basis, the foundation, the structure. On our physical plane we can't imagine anything that actually is formless. However, there is good form, where everything fits into its niche naturally, and faulty form, where things are weak, fragmentary or chaotic.

It has been of interest to me to note that some European critics are able to detect and analyze form on hearing new works, whereas our American critics often content themselves with a more or less literary description.

Every conscientious creator recognizes the importance of good form and in that, as in other respects, the arts are allied. My friend, the sculptor Sargent Johnson, once remarked

that he, too, is chiefly concerned with form, which, to him, means design and relationship: everything in its proper place. A layman with no feeling for form could construct an adequate shed, but a palace calls for an architect. A composer should be a musical architect.

In conversations with other contemporary composers, among them Howard Hanson, I've learned that most of them consider form the most difficult of all elements that go into composing. I can well understand this view, for I share it. In all my years of composing I have never stopped studying form, trying to learn more about it, and hoping that I will be able to master it ultimately.

Everyone who writes music, in my opinion, should learn what the established forms are, and should have a thorough grounding in the forms developed by the classicists. Study and reference to textbooks can accomplish this. After that, a person with a creative mind will make an effort to build on what he has learned, to add an individual touch.

For instance, the textbooks give examples of musical themes and show how they were developed by the masters. But when a contemporary composer sets out to compose, he has his own thematic material. Perhaps it is so different from the textbook examples that he can't develop it along traditional lines. He will have to have, therefore, a genuine in-

stinct for form in order to know how to proceed. If he has this instinct and if he has fortified himself with study, he will emerge with a well-formed composition even though he has not adhered strictly to tradition.

HERE, IN MY EXPERIENCE, is what is likely to happen during the creation of a piece of music. First, a motif or germ is conceived. This the composer would like to use in a large way, so he begins by planning his form.

I have made it a habit to sit down and plan out the form of a new work right after getting the thematic material. Then, perhaps I devise variations. Perhaps I deliberately work away from the proposed plan. No matter what I do, the finished product usually differs in externals (since many things are changed during creation) but *basically* the planned form will remain.

Sometimes the peculiarities of the theme itself may lead to deviations from the original plan. Sometimes what has been planned as a mere episode may assume such importance that it ceases to be an episode. Transitions may be shortened, lengthened, or discarded altogether. A composer cannot anticipate everything, but he can strengthen his craftsmanship so that his completed composition will be satisfying. (Continued on Page 61)



• Almost alone among contemporary composers, William Grant Still has had the courage to reject the experimental, cacophonous style which is generally called "modern music." His compositions include works for large and small orchestra, solo instruments and voices. His opera, "Troubled Island," was received enthusiastically at its presentation last season at New York City Center.

Clarence Dickinson

... pioneer of Church Music

BY ALEXANDER McCURDY



In 40 years at one of New York's largest churches, Dr. Dickinson has left his mark on sacred music in America

"CATHOLICITY of taste is the touchstone of culture," says Aldan. He might have been writing about Clarence Dickinson, who last month celebrated his 40th anniversary as choirmaster and organist of the Brick Presbyterian Church in New York City.

American organists should be proud of their colleague's success in the field of church music. He has made his mark in organ playing, choral conducting, and composing. Perhaps no one in the history of church music in America has done so much as Dr. Dickinson.

His organ-playing career began when he was a little boy in a small town near Cincinnati. His father was a parson, and when a new organ was installed in his church Clarence watched every stick of wood and every piece of metal that went into it. When it was finished, he tried to learn to play it by pumping the bellows full, then running to the console to play until the bellows needed pumping again. In a competition in Chicago he won the position of organist at the patrician Unitarian Church on the South Side. Next he became organist and choirmaster of the Episcopal Church of Saint James on the North Side. Forty years ago, he came to New York as choirmaster and organist of the Brick Presbyterian Church on Fifth Avenue. He has made this church the cornerstone of religious music in our country.

Dr. Dickinson has been fortunate, he says, in that from the very start of his career, he has been associated with great ministers. They have included Dr. W. W. Penn, later Dean of the Theological School at Harvard, The Reverend James S. Stone, Dr. Henry Van Dyke, Dr. William P. Merrill, and Dr. Paul Austin Wolf. All were poets; in addition Dr. Merrill is himself a fine musician. They understood and appreciated what Dr. Dickinson was striving for in music, and gave him encouragement.

WHILE STUDYING IN EUROPE, he met his future wife. In her, we find the person who has been of greatest help to him. Mrs. Dickinson in her own right is a talented author, and the first woman to receive a Ph.D. from the University of Heidelberg, Germany. Through the years she has constantly guided him; she has arranged programs and has taken care of details which I fear too many musicians overlook and which may turn out to be more important than the music itself.

One might think that for an organist it is important only to play the organ. Of course it is essential to develop one's technical skill to the limit of one's ability. But it is even more important to be a well-rounded musician. "General all-round musicianship," says Dr. Dickinson, "is the quality that has brought richness to my life in music."

Thanks to well-rounded musicianship, Dr. Dickinson over the years has had the wonderful experience of conducting the Chicago Symphony, the Musical Art Society of Chicago, the English Opera Company of Chicago, and many other choruses and orchestras. Some of the first performances in this country of choruses from the Bach B Minor Mass and the Bach cantatas were heard under his direction. His accomplishments would have been possible only for a skilled musician having broad general culture as well.

Dr. Dickinson divides students today into two categories. There are serious students who want to have an appreciation of everything that is fine in the other arts, as well as musical composition. There are others who are interested only in playing the organ, performing only Pre-Bach and Bach on a classical instrument. Such a student has no breadth of vision. Dr. Dickinson feels. He has no patience with this point of view.

He plays a beautiful organ in Brick Church, built by his old friend, Ernest M. Skinner. It is a large instrument with enough stops so that the player can add any stop without a "bump." There is dual expression. (Continued on Page 52)



Patrice Munsel

—Coloratura of the Metropolitan Opera

presents a professional answer for

Your Vocal Problem

PATRICE MUNSEL, this month's guest editor, made her bow before music audiences in this country by winning in quick succession a first prize in the Metropolitan Opera Auditions of the Air and a contract with S. Hurok guaranteeing her \$120,000 for three years of concerts.

Only daughter of a Spokane dentist, Miss Munsel had attracted attention in home-town concerts before she was 14. She also had become an accomplished ballet and tap-dancer, and whistled so expertly that she was booked for appearances over the local radio station.

Miss Munsel's debut at the Metropolitan, as Philene in "Mignon," took place Dec. 4, 1943. It was preceded by three years of hard work with New York teachers. Her daily lesson schedule was—10:30 to noon, voice; 1 to 3, operatic coaching; 3 to 4, Italian lesson; 4 to 5, French lesson; 5 to 6, voice.

Miss Munsel's repertoire now includes a score of major opera roles, including Rosina in "The Barber of Seville," Cilda in "Rigoleto," and the name role of "Lucia." She is unmarried, and lives with her mother in a midtown Manhattan apartment. Her favorite dish: pickled herring with onion, on an apple

● *I am in my early thirties, have studied on and off for eight years, and am told I have coloratura possibilities. I reach B natural easily, but the high C sharp and D are thin. How can I be certain I have coloratura quality? What determines a coloratura range or quality? Please suggest some vocalises and songs. My ambition is to get into radio. Do you think I am too old to continue study with this goal in view?*

A GOOD TEACHER should be able to tell you easily whether or not you are a coloratura. However, you would need a strong C-sharp and D, and for most coloratura arias you should have an E-flat.

An excellent book of vocalises is Carl Fischer's edition of G. Klosé's method for the *clavier*. If you can master these, you will have a coloratura vocal method which should last you a lifetime.

I think the early thirties is too old to begin a career as a coloratura.

● *What is the earliest age to start giving a girl singing lessons? Is nine too early? My daughter is very anxious to sing and has*

taken a few piano lessons, but if she has a good voice with possibilities, I don't want to ruin it by too early training.

IF AT NINE she has a pleasant natural voice, it is not too young to begin learning the fundamentals of voice production with a careful and competent teacher.

● *I have been singing soprano solos in church and school for about four years, although I have had no training. Recently I was put in a trio and my voice did not blend with the others because of a tremolo. I have been trying to get rid of the tremolo. Will I find it very difficult to do? It evidently came without my noticing it. I am 17 now.*

FIND A GOOD TEACHER. Unlike a vibrato a tremolo can usually be eliminated with proper tone support.

● *I am a soprano with a range, when properly developed, of about three octaves, and have studied for 3½ years but do not seem to progress. Quite by accident sometimes I produce a beautiful head tone, but I have no control over it as (Continued on Page 56)*

ON THIS PAGE EACH MONTH a leading vocalist answers questions submitted by ETUDE readers. Questions should be mailed in care of ETUDE, Bryn Mawr, Pennsylvania. Those of greatest general interest will be published. Next month's guest editor will be Robert Merrill, Metropolitan baritone.

LET'S SIMPLIFY THE

"Liebestraum" Cadenzas*

*Though they look difficult on paper,
the cadenzas break down into a few simple chords*

By ROY ANDERSON

Because of its tremendously difficult cadenzas, Liszt's beautiful "Liebestraum No. 3" has been avoided with regret by many piano students possessing a technique equal, in other respects, to the demands of the piece. The cadenzas cannot be cut, simplified, or eliminated completely, because to do so would be to destroy the balance of the piece and rob it of much of its beauty. However, their performance can be greatly facilitated by a redistribution of the parts, and a careful harmonic analysis will assist us in making this redistribution.

If we examine the first cadenza (Ex. A)



as printed in most editions, we find that its chief difficulty lies in playing the two hands *exactly* together throughout, in rapid tempo. The single notes of the left hand are easier to negotiate than the double notes of the right hand, and as the speed is increased, there is a tendency for one hand to get ahead of the other, producing a "wobbly" effect. This may become especially noticeable in the last two groups, where the left hand has a simple trill in single notes, while the right hand must trill fourths with thirds.

Now let us analyze the passage harmonically. Disregarding the first two double thirds, as they are not complete triads, we find the harmonic arrangement to be a simple alterna-

tion, in different inversions, of the subdominant and dominant triads of A-flat major.

Having established the basic harmonic pattern, we shall rewrite the passage (Ex. B), rearranging the parts so that the right hand plays a succession of D-flat minor chords



and the left a series of E-flat major chords, both, of course, in their different inversions.

At one stroke, we have reduced the memory work to the learning of two common chords, and we have eliminated the possibility of the hands not playing exactly together by making them alternate in full chords.

Because it has been designed to minimize the possibility of the hands interfering with each other, the fingering given must be meticulously and consistently observed. Throughout, the left hand should be played *above* the right, and, in order to phrase the passage properly, the right hand should be played with a "down" motion of the wrist, and the left with an "up" motion. By so doing, we serve a double purpose, as the hands are kept clear of each other. In the descending portion of the passage, the "up" motion of the left hand should be applied, and then but slightly, only to the last chord of each group.

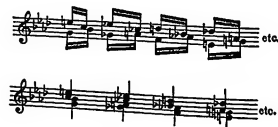
Turning to the second cadenza (Ex. C), we have what at first glance appears to be a highly complicated passage. Our analysis of it, however, will prove it to be the reverse, and we shall find that a thorough understand-



ing of its structure will enable us to perform it with greater authority.

We see that it is divided into four distinct sections, as follows:

1. A series of chromatically descending broken thirds, major in the right hand, minor in the left.



2. Four arpeggio groups on the dominant 9th chord of A-flat major (E-flat, G, B-flat, D-flat and F), with four passing notes, D natural three times and E natural once.



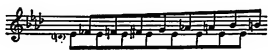
3. A descending pattern of the notes D-flat, B-flat, G and F (our dominant 9th without E-flat) repeated three times, each note being preceded by the note one half tone below it.



4. Led into by D natural, a group based on the note E-flat, which alternates first with

* For another solution, see "That Liszt Cadenzal" by Mary E. McVey, ETUDE, July, 1948.

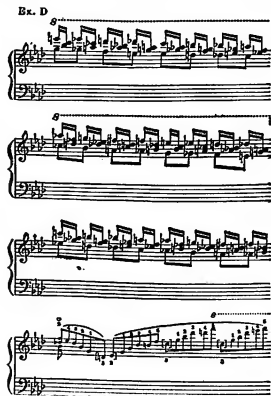
E natural, then successively with notes ascending in half tones until B natural is reached.



The first section of the cadenza is the most difficult to perform, because here the left hand is apt to lag behind the right, producing our "wobbly" effect. Therefore, let us put the broken double thirds together, and then see if we can break the result up into something easier to play. Stroking the first two notes in each hand together, we have the chord G, B flat, C and E natural. This is the dominant 7th of E, the third the dominant 7th of E flat, and so on. In other words, the section consists of a series of dominant 7th chords descending chromatically. If we remember where to begin and where to stop, our memory problem is solved.

Now let us see if we can break these chords up so that the passage will be less difficult to play. We find that we cannot apply the alternating method used for the first cadenza. This would require the right hand to play a series of descending double sixths, alternating with descending double seconds in the left hand. It would be more difficult than the original, and the hands would soon become hopelessly entangled with each other.

But the passage can be rewritten (Ex. D)



and it will be found easier to perform. The left hand plays a descending chromatic scale in single notes, the upper note of its broken double third being taken over by the right hand. The fingering for the right hand should be 4-2-1. 4-2-1, etc., throughout the section.

The other three sections of the cadenza are not difficult to play. The bracketed notes in the second section are generally taken by the left hand. This insures greater smoothness in playing this part of the cadenza.

● Who is to blame for poor recitals?

● Where to start in Bach

● Worried about Jazz

WHERE SHOULD I BEGIN?

I need some enlightening on three important points. 1. In what order should Bach be studied? 2. Are the Sonatas by Domenico Scarlatti interesting? 3. Other than Hanon, Duvernoy, and Czerny, what is best for technique? Your consideration of these problems will be greatly appreciated.—J. G. P., North Carolina.

Fiat Lux! The generally accepted order for Bach is as follows: Anna Magdalene Notebook; Little Preludes for Beginners; Inventions in Two Parts; Inventions in Three Parts (some of the French and English Suites, Partitas, Toccatas, or the Italian Concerto can go with the latter); The Well Tempered Clavichord; and finally the great arrangements of organ works and chorals by Liszt, Tausig, Moor, Busoni, and d'Albert.

The piano sonatas (short pieces) of Domenico Scarlatti ought to be studied by every pianist wishing to acquire clarity, crispness, precision, good staccato, and accuracy. Musically they are delightful. Scarlatti wrote some six hundred of these sonatas and Alfredo Casella spent many of the latter years of his life reviewing and editing the entire collection. Several anthologies by von Bülow, Longo, and others have been published, from which you can make a selection suited to your taste.

Apart from the authors you mention, I recommend I. Philipp's "Exercises for Independence of the Fingers" or better still, his "Complete School of Pianoforte Playing"; James Francis Cooke's "Mastering the Scales and Arpeggios"; and if you long for that fluid, pearly velocity, learn Mendelssohn's "Spinning Song" and Evangeline Lehman's "Swarming Bees." Play both in succession several times a day for a few months, and watch your fingers fly.

WHEN RECITALS GO BADLY

Traditionally, June is the "wedding month." It is also the month of the pupils' recitals. Last June, as always, I received a number of programs testifying to the vitality of the institution. Some, however, were accompanied by comments, and the latter were not always favorable.

"Will you please write a paragraph about recitals?" one of the teachers said. "They don't learn their pieces in advance; they don't take it seriously; and then if they flop the

teacher is to blame. Many of my students," she continues, "took part in contests in April and May. Then the parents wanted something new, and there was not enough time for it. It is giving me grey hair and ruining my disposition."

Well, isn't that too bad. I surely sympathize and wish I could offer some worthwhile suggestion. But how is this possible when we are confronted with a deeply rooted tradition that no teacher, under the penalty of criticism and loss of business, could dare to eradicate? Here again I wish it were possible to reinstate to the first place the legitimate rights of Music (yes, with a capital M). I wish the students and their parents would listen more to the advice of teachers who, after all, are moved only by the desire to have the youngsters progress soundly.

May I advise this earnest, conscientious lady to try to persuade the parents of the necessity to place the value of well-planned study ahead of the tinsel of contests and recitals. These ought to be considered as stimulating side issues, not as the main issue itself. Perhaps a little bit of psychology can do the trick, for all fathers aren't like that one who, when his teen-age girl returned from her lesson with the same piece assigned for another week, said to his wife, "Please call up that teacher, Honey, and ask her what she means. That piece was learned last week, and paid for!"

IS JAZZ OBJECTIONABLE?

I am a high school student of fourteen years and I am worried about playing popular and jazz music. I play only the works of the great masters such as Bach, Chopin, Rachmaninoff, etc. Many times I have been asked to play jazz and popular music at parties. Do you think it would be advisable to learn some of it to please my fellow students and friends? I will greatly appreciate your opinion. Thank you.—J. B., Kansas.

I see nothing wrong in your learning some pieces of that type. Since you are in high school, it will be a good way to secure a nice popularity. Besides, it may be that while playing what they like best and want to hear, you will find opportunities to "slip in" some Chopin, or Debussy, or even—who knows—Bach! Thus you will be serving the cause of the great music you admire so much, and your work will really be worthwhile.



As an ear-training exercise, this woodwind class puts down instruments, sings the music

BY LYTTON S. DAVIS

Director of Music Education in the public schools of Omaha, Nebraska

When our students now graduating from high school decide to study medicine or law, will they look back on their early training in music as time wasted?

The School Music Program is **MORE THAN MUSIC**

There are few schools in the United States in which the program of music education is not functioning in one form or another. A minimum music curriculum may be a school-community band directed by a part-time music teacher. Rarely indeed, do we find even a consolidated school without band activity.

On a higher plane, we find choral activity, especially at the high school level. Last, in both quality and numbers, will come the school orchestra.

In too many cases, however, we fail to find a well-rounded program of music education in the elementary schools which, after all, is the foundation of a well organized and balanced music program. In the early years of school music development pressure was exerted on every school in the land to sponsor a band or a chorus. In too many cases, such organizations were purely window dressing, emphasizing the major groups and giving little thought to fundamentals.

Today, however, the trend of our social and

economic life demands emphasis upon the "why" of education. Every music educator must be prepared to answer why our music education program is essential.

PERHAPS THE MOST commonly used word in the vocabulary of modern educators and psychologists is activity. No more do we want the child to sit passively at his seat as the teacher throws fact after fact at him. Everything must contribute to making the child become a part of the democratic way of life, a well-rounded citizen who is able to do more than merely make a living. He must be able to take his place in the life of the community culturally and emotionally, as well as vocationally.

Music education can be a vital force in accomplishing such objectives. Activity is the basis of our program. Coordinated learning, in which all members of the group act and think together, even to the exacting task of performing a sixteenth note in unison, develops a feeling of teamwork.

Such experience begins in the simple rhythmic activities of the kindergarten where the small child skips to the rhythm of folk dances and sings simple rote songs. In such activities, development of feeling, coordination, and teamwork begins.

At the third grade level our young musician becomes conscious of music symbols and finds it possible to read music just as he reads words from his books. Here he gains a fundamental knowledge of the piano keyboard, and perhaps has the opportunity to play a Tonette or Song Flute. His ear is being trained to respond to musical sounds which affect him much more satisfactorily if he produces good tone quality and coordinates his effort with that of the group.

In the fourth and fifth grades we find children becoming members of the school two-part chorus. At the beginning of the semester they are given the Seashore Talent Test, or find that they have a very sensitive ear as to pitch, rhythm, time, tonal memory, and loud-

ness differentiation. Such students are then advised to test their proficiencies at playing a band or orchestral instrument.

IN A WELL-PLANNED music education program, this development progresses on through the grades, junior high, and high school, where the child finally has the satisfaction of participating in an opera production, the symphony orchestra, marching band, concert band, theory and harmony classes, and music appreciation. By this time he has become so proficient on his instrument or with his voice that he attends contests where he is encouraged to correct his errors and seek higher levels of performance.

Later we find the student entering college. Here he may decide to major in music education and go into teaching, or perhaps prepare for professional music. On the other hand, he may desire to become an engineer, a doctor of medicine, or enter one of a dozen other professions. Why then, some will ask, did he take such an active interest in the music program while he was in primary and then secondary school?

We have been told by educational leaders and psychologists that technical knowledge and scholarship are not the only desirable factors in contributing to a well-balanced personality. They point out that in this age of nervous tension, the individual must have sound recreational and leisure time activities if he is to live healthfully and successfully.

THE GREAT EDUCATOR, John Dewey, says, "The true essence of democracy is not in its political structure; it is instead a wide and intimate sharing of experiences—a truly social institution. The richer the experiences we have to share, the richer will be our social life. Our educational program must stress the development of many-sided, abiding, worthwhile interests—the finer qualities of citizenship which make each individual member of society more sensitive to human values."

We may achieve these ends by teaching music as an art and not merely an intellectual exercise. We must cause our pupils to desire it because it is beautiful and, therefore, satisfying. We must plan our presentation so that all, from the kindergarten to the high school, may find stimulus and satisfaction in each activity. We must lead rather than drive if the final result is to be that demanded of an art.

We are not merely teaching factual knowledge. True, some facts and difficult skills must be mastered, but they must seem so necessary to the art demand that the student will be consumed with the desire to master them. Truly a music education program of this type is a most important force in the ever-changing society of today.

The Army's Youngest Band

Celebrates its 4th Birthday

Known as "The Million Dollar Band," it boasts

a membership of combat infantrymen.

By **ALFRED ZEALLEY**

THE United States Army Ground Forces Symphonic Band is the youngest and the largest of the five service staff bands in Washington. Brought into existence through the efforts of General Jacob L. Devers, it celebrates its fourth birthday this month.

The personnel of the band is representative of all the combat arms of the Army, and most of its members were combat infantrymen during World War II. All, including its leader, Captain Chester E. Whiting, saw active service as fighting men.

Captain Whiting was recalled from the Pacific Area to organize the First Combat Infantry Band—the forerunner of the present Army Ground Forces Band. He was furnished combat infantry personnel from any of the fighting divisions of World War II in which band instrument players could be found.

America received it with open arms, and what was better still, with open pocketbooks. The band toured the country giving concerts and parading in behalf of War Bond Drives. It raised more than a million dollars and was dubbed "The Million Dollar Band."

One of the finest public relations assets the Army possesses, the band has traveled during its three years more than 200,000 miles, playing concerts to more than six million people. Its audiences have ranged from 1,500 to 40,000 at one concert. As a tribute to its ability, it opened the fall music season at Carnegie Hall last September, playing to a capacity audience.

Captain Chester E. Whiting is a native of Malden, Massachusetts. He attended Boston College and the New England Conservatory of Music, after which he became head of the Music Department of the Malden High Schools. He went on active duty with the Massachusetts National Guard in 1940 and two years later sailed with his regiment for the Pacific War zone.

A featured attraction of the Army Ground Forces Band is its 40-voice glee club, styled the Soldier's Chorus, under the direction of Master Sergeant Arthur V. Donofrio. Sergeant

Donofrio is a very talented musician who hails from Branford, Connecticut. He too studied at the New England Conservatory of Music, and later he became an instructor at the New Haven State Teachers' College. He served in the Caribbean Defense area during World War II.

ARMY GROUND FORCES BAND

INSTRUMENTATION

Flute and Piccolo.....	6	French Horn.....	9
Oboe.....	3	Euphonium.....	2
English Horn.....	1	Percussion.....	6
Bassoon.....	3	Vocalists.....	2
Clarinet.....	28	Announcer-Narrator.....	1
Alto Clarinet.....	1	Instrument Repairman.....	1
Bass Clarinet.....	1	Engineer (Sound).....	1
Saxophone.....	5	Arranger.....	1
Cornet.....	8	Copyist.....	1
Trumpet.....	4	Motor Section.....	8
Trombone.....	8	Supply Section.....	2
Tuba.....	5	Administration.....	2
String Bass.....	4	Conductor.....	1
Cello.....	4	Assistant Conductors.....	2

TOTAL 120

AWARDS AND CITATIONS

Combat Infantry Badge.....	12
Unit Citation.....	1
President Citation with Oak Leaf Cluster.....	2
Bronze Star.....	3
Croix de Guerre.....	2
Presidential Citation.....	2
Presidential Unit Citation.....	1
Distinguished Unit Badge.....	1
Navy Unit Citation.....	2
Belgian Fourragère.....	1

TOTAL 27

This great Army Ground Forces Band does not come to us with all the frills of a show band; it has no symphony orchestra to offer us, but it definitely gives us a truly artistic military concert band whose programs will bear the severest criticism. It is one of the few symphonic bands of the present day, a band imbued with the spirit of the United States of America and worthy of representing this nation anywhere at any time.

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Professor ROBERT A. MELCHER, Oberlin College

WHICH SCHOOL SHALL I ATTEND?

● *I am a girl of fourteen and have been taking piano lessons from the same teacher for seven years. He now thinks I ought to change teachers or perhaps go to a music school, and I am wondering which of our two music schools you would recommend or whether I ought to go to a private teacher. Will you tell me what you think?* — P. H.

BOTH THE SCHOOLS that you mention are well-established and reputable, so I cannot recommend either one above the other. But my dear friend Francis L. York has been connected with both, so I suggest that you ask his advice. You will find his telephone number in your phone book. You might also ask Dr. Dumesnil what he thinks; and I advise you strongly to talk it all over with your teacher of the past seven years, since it was he who suggested that you change teachers. By the way, you are very fortunate to have so broad-minded a teacher—many instructors hold on to their pupils as long as possible, even though it becomes obvious that a particular pupil has now come to the point where he ought to have contact with a new set of ideas and materials. —K. G.

HOW MUCH SHALL I PRACTICE?

● *I am a high school boy, and I want very much to become a concert pianist. At present I am studying piano, organ, and violin, and I am told that I ought to practice five or six hours a day. I really believe this to be necessary, but I am wondering how I can do it in addition to my school work, and also whether I should practice five or six hours straight, or whether it will be just as well if I sandwich in my work between the lessons that my mother gives. Please tell me whether you think I am making the right approach to a professional career, and please also answer my questions about the length of time I ought to practice at one stretch.*

—J. J. F.

FOR MANY YEARS I have tried to live in accordance with the motto of the Ancient Greeks, "Nothing too much," and the older I grow the more firmly I believe in this motto. In other words, one can have so much of even a wonderful thing such as music that it becomes "too much."

In general I believe that a boy who is carrying full work in high school ought not to

practice more than two or three hours a day, so as to allow ample time for recreational activities of various sorts. In general I believe also that such a boy ought not to try to study more than two instruments at the same time, so I suggest that you practice piano for two hours a day, and that you make a choice between violin and organ as your other instrument. Violin would have the advantage of preparing you to play in your school orchestra, and I consider ensemble playing (or singing) to be a very important type of activity. But violin is a "hard" instrument, so you would not progress very rapidly with only one hour a day of practice. However, I believe that on the whole I would recommend violin rather than organ since you are actually preparing yourself for organ playing during the time you are practicing piano.

As to whether to practice for long stretches at one time or for shorter periods which add up to the same amount of time, psychologists contend that in general several short periods—say, of a half hour each—produce better results than the same amount of time put into one long period. Perhaps you could work at piano for a half hour before breakfast and do another half-hour of either violin or piano right after breakfast so as to get in at least some of your work while you are "fresh." This would of course mean getting up pretty early, but I have long believed that "early to bed and early to rise" is another good motto for young people to follow—and for older ones too! —K. G.

HOW ARE THE GRACE NOTES PLAYED?

● *I would appreciate your telling me the proper way to perform the following passage from Nordisches Lied, No. 9 from Schumann's "Album for the Young." Is the grace note played on the second count with the left hand and the right hand D, another A to follow immediately? Are the following four eighth notes played on the third count or between the second and third counts?* —E. S.



The timing of these ornaments is clearly shown by their appearance on the printed page. The first grace note A is played just

immediately before the second beat, and the quarter notes (octave F-sharp in the left hand and D and A in the right hand) are sounded simultaneously on the beat. The following four eighth notes are played quickly between the second and third beats, occupying approximately the last half or last third of the second beat.

—R. A. M.

HOW CAN I MAKE EXTRA COPIES?

● *Ever since I was a child I have done a lot of improvising and composing of both piano and vocal numbers, and this has always been a great pleasure to me and also a great deal of help, especially in playing a church organ where I had to take the responsibility of carrying on the service. I have also staged original operettas with school pupils, and now that I am older and no longer fear adverse criticism, I am able to sell some of my compositions. Breaking into the "inner circle" is slow, but some of my compositions have been used by good musicians, and I now want to go a little further in the direction of being a composer. I do not, of course, expect to become an outstanding composer, but I seem to have a natural talent for turning out music that people like, and I see no reason why I should not have more of my things published.*

The problem that I am asking you to help me with is concerning the making of extra copies. Is there any sort of contraption by which duplicate copies of a manuscript can be made at a reasonable cost? Or is there a reliable printing company that will do such work inexpensively? If you can make any suggestions, I shall appreciate them. —W. Y. E.

I AM GLAD to be able to tell you that there exists now an excellent—and also inexpensive—way of making extra copies of manuscripts, namely, by photostating them. Look in your classified telephone directory under "photostating" and if you don't find any listings there, ask your local photographer. If there is no one in your own town who does such work, then look in the telephone directory of your nearest large city. I am told, by the way, that a photostat outfit may now be purchased for as little as fifty or seventy-five dollars, so if you expect to do a good deal of this sort of thing, you may want to purchase your own apparatus.

—K. G.

A Master Lesson on the Andante from

Mendelssohn's
Violin Concerto
in E Minor

BY HAROLD BERKLEY



Felix Mendelssohn

THE happy genius that was Mendelssohn's rarely expressed itself more completely than in his Violin Concerto. The romantic ardor of the opening Allegro, the gentle lyricism of the Andante, the charming Allegretto which leads into the Finale, and then the Finale itself—a finely characteristic Mendelssohn scherzo—all constitute an art-work which is completely representative of its creator. It is small wonder that this concerto, first performed by Ferdinand David in March, 1845, has since become an essential part of the repertoires of every concertizing violinist.

Writing of the Andante in the third volume of his "Violin School," Joseph Joachim said that this "lovely, flowing song . . . cannot be played too smoothly. All exaggerated vibrato, all sugary sliding from one note to the next, will be avoided as a matter of course by those who feel the chaste charm of the music." As a youth in his later teens, Joachim played the concerto many times, accompanied by the composer, so his thoughts may be taken as those of Mendelssohn himself.

The ethereal simplicity of this music precludes any form of expression that borders on the sentimental. The vibrato, though continuous, must be narrow and fairly rapid. A wide, voluptuous vibrato would be quite out of place. Portamenti can be occasionally used, provided that they are played lightly and with the utmost sensitivity. The less frequently they are used, the more expressive they will be.

THE QUESTION OF TEMPO is important, for if the movement is allowed to drag, sentimentality is bound to creep in. The first and third sections of the movement should be played not slower than $\text{♩} = 100$. The tempo of the middle section will be discussed later.

The violin solo enters, softly, in measure 9, and the first note should be played with an up bow. This gives us an up bow for the high A in the next measure, which is in keeping with the soft tone that must be used for this note. The fingering of these two measures poses a problem in good taste. The one usually accepted, given below the notes in Example A,



involves two shifts within five notes, which is not in keeping with the simple purity of the melodic line. The shift to the A—with the third finger—cannot be avoided, but it should be taken lightly and with sensitive appreciation of its expressive quality. The shift in measure 9 can be eliminated by using the upper fingering in Ex. A, which permits the change of position to be made inaudibly while a singing quality of tone is maintained. Only the slightest perceptible diminuendo should be made in 12: the musical thought is by no means completed as yet.

In view of the ascending melodic line, it is better to begin 13 with an up bow. The crescendo in this measure and the next should be very slight; that in measure 15 can be more intense, though not rising above a *mezzoforte*. The shift to the fifth position in 14 is better taken on the C than on the E. In the interests of a more singing tone quality, the following fingering is suggested for 15: third finger on C, first on E, third again on G, and third on the second E. All of 17 should be taken up bow. A slight crescendo can be made in this measure, so that 17-20 are played with

somewhat more tone than 9-12. Two bows should be used in 19: the F and the E on the down bow, and the last three notes on the up bow. Measure 21 should begin with an up bow, for the reason given in reference to measure 13. With the high C in 23-24 in mind, the bowing must be arranged so that the note may be taken on an up bow. This is best done by playing the two sixteenths in 22 also with the up bow.

The crescendo in 22-23 calls for the first real intensification of tone. Most editions have a forte mark at the beginning of the long C; however, this note is infinitely more expressive if, in spite of the preceding crescendo, it is commenced softly and allowed to increase in volume through almost its entire duration. It is not advisable to play this phrase on the A string, as is usually indicated. Better is to cross to the E string on the F in 23, and to go to the third position on the A. The B in 24 should be taken with the third finger and the rest of the phrase played in the second position. The B and the A are better played with separate bows. The diminuendo begins on the last eighth of the high C, and continues to a pianissimo on the C in 26. This diminuendo must be planned with the utmost care and artistic perception, so that each note is a little softer than the preceding note. Well played, this passage is one of the most appealing in the entire movement.

THE HARMONIC BACKGROUND in 27-30 suggests a richer, somewhat more intense tone than was used in the beginning of the Andante. But the mood must remain lyric; it is not yet time for anything approaching the dramatic. The G in 28 is better taken with the third finger. (Continued on Page 57)

A Master Lesson by Guy Maier

BRAHMS' INTERMEZZO

in E-Flat Major, Op. 117 · No. 1



Johannes Brahms

BRAHMS must have been much moved when he read over the old Scotch ballad, "Lady Bothwell's Lament," for he sat down at once and composed a miniature masterpiece, the *Intermezzo* in E-flat Major. At the top of the score he wrote the first lines of the German version of the English text:

*"Oh, Ballad my boy, lie still and sleep!
It grieves me so to hear thee weep."*

After altering the original tune to serve his purpose, Brahms set this enchanting lullaby in a cradle of E-flats. Above and below, these all-encompassing E-flat bells persist with slight variations through the first and last sections of the piece, shielding the melody with maternal solicitude.

But the *Intermezzo* is only superficially a serene lullaby. As Brahms read through the tale of the betrayed noble lady, the tragic intensity of the ballad moved him to write a middle section of deep pathos:

*"Oh, Ballad my boy, I'll weep for thee;
Too soon alas, thou'lt weep for me."*

Players, baffled by the tragic implications of this page, slide inconsequently over the ominous measures without realizing their dark despair. The grief-stricken mother, weeping quietly over the baby's cradle, sighs:

*"Peace, wayward child, oh cease thy moan.
Thy for more wayward daddy's gone,
And never will recalled be
By cries of either thee or me,
E'en should we cry until we die."*

Yet, even on this anguished page the protective bells ring softly in the distance (see measures 26, 28, 34, 36 and 37).

Brahms could not bring himself to finish the piece in so bleak a mood; so, with the

lullaby's return (measure 38) the melody is strengthened, the E-flats are reinforced, and the bells ring out in confident re-assertion of peace and happiness. The two sighs in measures 53 and 54 are shadows of past fears.

HOW TO STUDY THE INTERMEZZO

First play the bells without the melody (about ♩.72-76) to sense rhythmic circles and phrase objectives and balance (Ex. 1). Always move toward the quarter notes on the fourth beats and be sure to pause (breathe!) ever so slightly on these phrase ends. The first measure (active) is played richly, the second (passive) softer and with soft pedal. Treat measures 3 and 4 likewise.

Now try the right hand melody along with the left hand (Ex. 2). Those two-note phrase groups are simply to caution you to avoid thumping out second beats.

Finally, play as written, bells, melody, and accompaniment. Make just a hint of *ritard* in measure four. I advise executing the grace note rather slowly and on the beat (Ex. 3). You will find justification for this in Brahms' own notation in measures 53 and 55.

As you proceed similarly in four-measure patterns, always emphasize the inside melody well . . . such inner themes are a familiar

Brahms device. Sometimes bring out the tenor voice slightly as in measures 5 and 6. Play measure 6 more softly than 5.

In order to play the melodic bass octaves in measures 7 and 8 *legato*, you must change fourth and fifth fingers on them as though playing an organ. Make another tiny *ritard* in measure 8; then start the theme's repetition softly with a slight but solid crescendo to measure 13 where Brahms introduces another of his favorite devices, the polyrhythm. Here (measures 13 to 16) and later it is simply 6/8 above, against 3/4 below. Be sure to ring out the E-flat bells well in these measures.

With an abrupt change of key in measure 17 a shadow creeps over the lullaby. (Be sure that all those octaves are played *ultra-legato*.) The shadows lengthen; by the end of measure 20 the darkness is oppressive.

THE MIDDLE SECTION

Play the middle section slower (♩.50-55). The deep *legato* sighs in the right hand upper voice stress the fourth beat of every measure, and are answered by the thumb's staccato teardrops an octave below. Remember that staccato is qualitative as well as quantitative. Don't turn the tears (Continued on Page 50)

Ex. 1



Ex. 2



Ex. 3



No. 19677

Leopold Godowsky used to say that this beautiful intermezzo was one of the most difficult of all the Brahms introspective compositions because of the inner melody which must be heard at all times. He stressed the importance of "weight-

ing" the fingers playing this theme so that the melody would "stand out." This is one of a set of three intermezzi written when Brahms was fifty-nine. Grade 6.

"Sleep sweetly, my baby,
So quiet, so pure"
From a Scotch Folk Song
J. BRAHMS, Op. 117, No. 1 (1892)

Andante moderato (♩ = 48)

The musical score is written for piano and bass. It begins with the tempo marking "Andante moderato (♩ = 48)". The first system includes the markings *p*, *semplice dolce*, and *espr.*. The second system includes *col Ped.* and *dolce*. The third system includes *poco a poco rit.*, *dim.*, and *senza Ped.*. The fourth system includes *Più adagio*, *rit. molto*, *pp sempre ma molto espressivo*, and *col Ped.*. The fifth system includes *pp*, *p*, and *rit.*. The score is filled with complex fingering numbers and articulation marks throughout.

First system of musical notation for piano, featuring complex arpeggiated figures in both hands with various fingerings and a *pp* dynamic marking.

Second system of musical notation, marked *Un poco più andante*. It includes the dynamic *pp* and the instruction *sempre pp e legatiss.* A *col Ped. come prima* instruction is also present.

Third system of musical notation, marked *p* and *tranquillo*. The texture becomes more sustained with longer note values.

Fourth system of musical notation, marked *dolce* in both staves. It features a melodic line in the right hand and harmonic support in the left.

Fifth system of musical notation, marked *espressivo*. It includes the markings *rit. dim.* and *dim. rit.*, and ends with a *pp* dynamic.

† No. 110-40070

Paul Sargent is an American composer whose works, written in modern style, have attracted wide attention. The composition demands patient and thoughtful preparation. Grade 6.

Night Song

PAUL SARGENT

Andante (♩=69) With quiet movement

mp la melodia ben cantando

p

mp

poco cresc.

dim.

espress.

p una corda

pp

poco

p

mp tre corde

pp

una corda al fine

mp

p rit.

pp

Serenade in Code

A MESSAGE OF "L-O-V-E"

Denes Agay's serenade is based on the rhythmic motif, "— — — — —" which in Morse code spells "L-O-V-E." The composer, a native of Hungary, studied at the University of Budapest and the Academy of Music

at Budapest. Since 1939 he has written many scores for American stage works and motion pictures. Grade 5.

DENES AGAY

Allegro (♩=116-120)

The musical score for "Serenade in Code" is written for piano. It features a rhythmic motif that spells out "L-O-V-E" in Morse code. The tempo is marked "Allegro (♩=116-120)". The score includes dynamic markings such as *f*, *mp*, *mf*, and *p*. The score is divided into six systems, each with a treble and bass staff. The first system starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system has a forte (*f*) dynamic. The third system has a mezzo-forte (*mf*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system has a mezzo-forte (*mf*) dynamic. The sixth system has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The score includes a copyright notice for 1949 by Oliver Ditson Company and an international copyright notice for 1950 by Etude March.

Molto cantabile (L'istesso tempo)

This musical score is for a piece titled "Molto cantabile (L'istesso tempo)". It is written for piano and features a variety of musical techniques and dynamics. The score is organized into seven systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked "Molto cantabile" and "L'istesso tempo". The score includes several dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *ppoco rit.* (poco ritardando), and *a tempo*. The piece features a variety of musical techniques, including triplets, sixteenth-note runs, and complex chordal structures. The score is marked with "sempre *pp* quasi *ad lib.*" in the first system, "cresc." in the sixth system, and "a tempo" in the seventh system. The piece concludes with a final chord and a fermata.

This page contains seven systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Dynamics like *mp*, *f*, *mf*, *fmp*, *p*, and *f* are used throughout. Performance instructions include *cresc. poco*, *a poco*, *f p sub.*, *p cantabile*, *rit. molto*, *f a tempo*, *sempre f*, and *p*. The piece concludes with a final *f* dynamic.

A Faded Love Letter

† No. 130-41018

Mr. Federer, a very successful teacher of music, has marked quite definitely in his composition how he wishes it to be played to avoid over-sentimentalism and pathos. Grade 3.

RALPH FEDERER

Moderately slow, but don't drag (*with expression*) (♩=88)

The first system of the musical score is written for piano in G major, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic. The right hand features a melody with a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The left hand provides a steady accompaniment of eighth notes. A bracketed instruction "Bring out counter melody" points to the left hand's line. The system concludes with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes.

The second system continues the piece with a mezzo-forte (*mf*) dynamic. It includes a section marked "increase suddenly" leading to a fortissimo (*ff*) dynamic, followed by a "hold back" instruction. The tempo is marked "A little faster (*freely*)". The system ends with a section marked "Slower (*tenderly*)" and a mezzo-piano (*mp*) dynamic.

The third system is marked "Faster again" and begins with a mezzo-forte (*mf*) dynamic. It features a series of eighth and sixteenth notes in both hands, with a triplet of eighth notes in the right hand. The system concludes with a mezzo-piano (*mp*) dynamic.

The fourth system is marked "Moderately" and begins with a fortissimo (*f*) dynamic, followed by a "hold back" instruction and a mezzo-piano (*mp*) dynamic. It includes a section marked "Slower" and concludes with a "D.C. al Fine" instruction, a diminuendo (*dim.*) marking, and a final double bar line.

In Lazy Spring

† No. 110-40058

The composer has used ninth and thirteenth chords to give this dreamy harbinger of spring an atmosphere of lassitude. The work should be played *rubato* to suit the temperament of the performer. Grade 3½.

DONALD LEE MOORE

Andante (dreamily) (♩ = 92)

p *mf* *poco rit.*

a tempo 1st time Last time *pp* *rall. e dim.* *Fine* *pp*

Poco più mosso *p* *mf* *p*

a tempo *rall.* *mf*

D. C. al Fine *mf* *p* *pp* *rit. e dim.*

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Fairest Lord Jesus

SILESIA Folk Song, 1842

H. ALEXANDER MATTHEWS

MANUALS

Slowly

Sw. Strings *p*

PEDAL

Soft 16' uncoup. Ped. 32

Melody

Ch. coup. to Sw. *p*

Gt. Solo Stop 8' [2]

Sw. *p* [43]

Sw. *p* [43]

6/8 12/8

8/8 12/8

Melody

a tempo

Gt. coup. to Sw. *mf*

Gt. to Ped.

Ped. 52

Taken from "Ten Choral Preludes and a Fantasy on Familiar Hymn Tunes."

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Sw. ³²
a tempo
p
rit.
Gt. to Ped. off Ped. 32
pp

I Sing of the Love of Jean

(CHANTONS LES AMOURS DE JEAN)

English text by
Frederick H. Martens

Arranged by
J. B. WEKERLIN

Con moto

1. I sing, I sing of the love of Jean-ne! I sing, I sing of the
1. Chan-tons, chan-tons les a-mours de Jean-ne, Chan-tons, chan-tons les a-

love of Jean! Maids none there are fair- as Jean - ne, Lads half so kind- as Jean!
mours de Jean. Rien n'est si char- mant- que Jean - ne. Rien plus ai- ma-ble que Jean.

Crenc. **rit.**

Crenc. **rit.**

p a tempo **rit.** **p a tempo**

Jean he loves Jean - ne; Jean - ne loves Jean!
Jean ai - me Jean - ne; Jeanne ai - me Jean;

Jean he loves Jean-ne; She loves her hand-some Jean!
Jean ai - me Jean-ne; Jeanne ai - me jo - li Jean.

p a tempo **rit.** **p a tempo**

mf

2. A cot - tage sim - ple their love can hold — As
 3. Tho' so great Jean-ne's love it be, — Jean
 3. Dans u - ne sim - ple ca - ba - ne, Comme en
 3. Si l'a - mour — de Jeanne est gran - de,

f *mf*

cresc.

well as pal - ace built of gold. Jean there tells his love to Jean - ne;
 loves her in — no less de - gree. Ne'er to an - y re - quest one makes, —
 un pa - lais — tout d'or bril - lant, Jean re - coit l'a - mour de Jean - ne,
 Non moins grande est l'a - mi-tié de Jean; Ce que l'un — des deux de-man - de,

cresc.

rit. *p a tempo*

There her love for Jean — is told. Jean he loves Jean - - ne;
 E'er the oth - er ex - cep - tion takes. Jean he loves Jean - - ne;
 Et Jean - ne ce - lui — de Jean. Jean ai - me Jean - - ne;
 L'autre aus - si — tôt y — con - sent: Jean ai - me Jean - - ne;

rit. *p a tempo*

Jean - ne loves Jean! Jean he loves Jean - ne; She loves her hand - some Jean!
 Jean - ne loves Jean! Jean he loves Jean - ne; She loves her hand - some Jean!
 Jeanne ai - me Jean; Jean ai - me Jean - ne; Jeanne ai - me jo - li Jean.
 Jeanne ai - me Jean; Jean ai - me Jean - ne; Jeanne ai - me jo - li Jean.

rit. *p a tempo*

FROM THE CONCERTO IN E MINOR

SOLO V

38

This musical score is for the piece 'L'Espresso' by Luciano Berio. It is written for piano and violin. The score is divided into two systems, each with a piano part (left) and a violin part (right). The piano part is written in G major and 4/4 time. The violin part is written in G major and 4/4 time. The score includes various dynamics such as *ff*, *p*, *pp*, *f*, *mp*, *ppp*, *cresc.*, *dim.*, *calando*, and *sempre dim.*. It also includes articulations like *Tutti*, *SOLO*, *ppu cresc.*, and *calando*. The score is a complex work with many rapid passages and dynamic changes.

This musical score is for a piano piece, likely a study or etude. It consists of a single melodic line and a complex accompaniment. The notation is written on a grand staff (treble and bass clefs). The piece is divided into several systems, each with a treble and bass staff.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ppp* (pianissimissimo). Other markings include *cresc.* (crescendo), *dim.* (diminuendo), and *sempre più p* (always more piano).

The piece features a variety of musical techniques, including triplets, sixteenth-note runs, and complex chordal textures. The melodic line is often characterized by rapid runs and intricate phrasing. The accompaniment provides a rich harmonic foundation, often using dense chordal structures and rhythmic patterns.

The notation is highly detailed, with many fingerings and articulations indicated. The piece is marked with a tempo of *Andante* and a time signature of 4/4. The overall style is characteristic of early 20th-century piano music, emphasizing technical virtuosity and expressive phrasing.

My Galloping Steed

Grade 2.

MAE-AILEEN ERB

Briskly, with spirit (♩=88)

Gid - dap! Gid-dap! My fier-y black steed, Gid - dap! Gid-dap! An out-ing we need; Come

on! Come on! Let's gal-lap a-way; We've no more work to-day. O-ver the prai-rie we

ride and ride, Ride and ride, ride and ride, O-ver the prai-rie we ride and ride,

Ride and ride and ride! A-way! A-way! Let's fly through the air; We're free, so free; We

have-n't a care! But when I see your sides fleck'd with foam, It's time that we went home.

No. 110-40047
Grade 2.

Gay Gretchen

BERNIECE ROSE COPELAND

Moderato (♩=152)

mf *mf* *poco rit.* *Fine*

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No. 110-40038
Grade 1½.

Gay Little Rosebud

GRACE C. KAISER

Valse moderato (♩=60)

p dolce *p* *mf*

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ETUDE-MARCH 1950

No. 110-40061
Grade 1.

Bunny Parade

ANNE ROBINSON

Moderato ($\text{♩} = 60$)

mf *poco rit.* *Fine*

mf *p* *D.C. al Fine*

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No. 110-40052
Grade 1.

Nodding Buttercups

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LOUISE E. STAIRS

Moderato ($\text{♩} = 132$)

mp *mf* *mp* *rit.*

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Sing a Song!

* No. 27963
Grade 2 1/2.

MAXWELL POWERS

Gaily (♩ = 152)

mf

mp

p

1st time *Last time*

Fine *cresc.* *mf*

mp *D.C. al Fine*

Night Winds

STANFORD KING

Allegretto (♩=52)

The musical score for "Night Winds" is written for piano and right-hand accompaniment. It is in 3/8 time and marked Allegretto (♩=52). The score consists of six systems of music. The first system begins with a piano (mp) dynamic and a "grazioso" marking. The second system includes a mezzo-forte (mf) dynamic. The third system returns to mezzo-forte (mf). The fourth system includes a mezzo-forte (mf) dynamic and a "dim." (diminuendo) marking. The fifth system includes a piano (p) dynamic and a "cresc." (crescendo) marking. The sixth system includes a piano (p) dynamic and a "cresc." marking. The piece concludes with a "Fine" marking. The score includes various musical notations such as dynamics (mp, mf, p, cresc., dim., f), articulation (grazioso), and fingerings. The piece concludes with a "Fine" marking.

spring — In the far a-way hills — where the rob. ins
 spring, an ear - ly spring In the far a-way hills — where the rob. ins
 spring — In the far a-way hills — where the rob. ins

We heard sweet mu-sic as though 'twere on —
 sing, the rob. ins sing, We heard sweet mu-sic as though 'twere on
 sing, We heard sweet mu-sic as though 'twere on —
 sing,

Allargando
 wing, — Our song of love.
 wing, — Our song of love.
 wing, — Our song of love.
Allargando

No. 322. 6008
 Any Clar. +

The Search for Spring

FOUR-PART SONG FOR MIXED VOICES

1

CHARLES L. TALMADGE

Allegro moderato

SOPRANO *syza tempo*
 From the far a-way hills — I heard a sound; — It
ALTO
 I heard a sound; — It
TENOR *mf a tempo*
 From the far a-way hills — I heard a sound; — It
BASS
 I heard a sound; — It
a tempo
 I heard a sound; — It
mf

came to me — on tones so round, — Glid-ing o'er — winter-en-crust-ed
 came to me — on tones so round, — Glid-ing o'er — winter-en-crust-ed
 came to me — on tones so round, — Glid-ing o'er — winter-en-crust-ed
 came to me — on tones so round, — Glid-ing o'er — winter-en-crust-ed

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*poco rit.**a tempo*

Ground, — The whis-
poco rit. per of

a tempo

Ground, — The whis-
poco rit. per of

*a tempo**a tempo**a tempo*

Moderato

I search'd the far away hills for a sign or a bud — or a twig or a

I search'd the hills for a sign Or a bud, twig,
 I search'd the hills for a sign Or a bud, twig,

Moderato

Flow-er-ing vine, — *mf*

p

Flow-er-ing vine, or a ges-ture of na-tures to prove to my mind The

Flow-er-ing vine, — *mf*

p

Flow-er-ing vine, — *mf*

p

Flow-er-ing vine, — *mf*

p

SOPRANO SOLO

And there in the hills by the i-vy-bound brook You

com-ing of spring —

sat with your pencil and sketch'd in a bud; We should not there one by word or by look The

Tempo I

whis- per of love — *mf*

For in — our search — for an ear - ly

For in — our search — for an ear - ly

For in — our search — for an ear - ly

Tempo I for an ear - ly



IGNACE STRASFOGEL, conductor of the Doctors Orchestral Society, was formerly an assistant conductor of the New York Philharmonic-Symphony Orchestra.

STRASFOGEL, only paid member of the Doctors Orchestral Society, puts music-loving doctors through their paces at rehearsal. Players are doctors, dentists, nurses and laboratory technicians. "Lay" performers are sometimes admitted to the orchestra to complete the number of instrumental parts required by the symphonic score.



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PIANIST'S PAGE

(Continued from Page 26)

into tough dried peas by plucking or slapping! Just play them *pianissimo* with a gently brushed thumb.

The left hand *arpeggio* figure is played with a ponderous (but soft) bottom tone, to add further heaviness and despair. Play the distant bells in measures 26, 28, 34, 36 and 37 (with the excerpts of the lullaby theme inside) lightly and more clearly than the sighing measures. Use soft pedal for the entire middle section and play most of it *pianissimo*. Dynamics may rise to *piano* only in measure 27 and 30-32. Measures 29-33 are slightly more intense than measures 21-27.

THE RETURN

Ritard *molto* in measures 36-37 but pause only briefly before the first theme's return. Here I advise picking up the tempo to ♩=84. The mood now is one of divine lightness, an off-the-earth quality which requires careful, slow, hand-placing practice. Play the first of each two bell chords with silvery staccato percussion. Pause on the quarter note chords which follow.

In measures 43-45 the sixteenth notes take on a softly ecstatic quality like celestial bells ringing in the mother's heart. I like to play measures 46-48 triple *pianissimo* with the melody scarcely sounding at all. The listeners, hearing the enveloping E flats, imagine the

melody inside even if they don't actually hear it! I use one long damper pedal for measures 46 and 47. This effect can be made only if you play with almost inaudible softness.

Practice and memorize the lovely canonic imitation in measures 50 and 51 very thoroughly, or it will rise up to defy you. Breathe after the quarter note B-flat in measure 51 before the final phrase.

From now on take plenty of time to the end. Sigh deeply on the last chord of measure 53, and don't change the damper pedal for the next B-flat. Sigh again in the next measure but not so strongly; then a *molto ritard* and a long wait on the top D in measure 55. Linger on the last E-flat of this measure, and play it slightly stronger than the quiet chord which begins measure 56. Brush (p) the next-to-the-last chord, and float long on the final chord.

When the time arrives for students to "make friends" with Brahms, I think that he himself would like to be introduced with this *Intermezzo*. Through studying its sensitive measures many young pianists who have been frightened by the complicated and turbulent texture of many Brahms pieces will learn that old Johannes could write with more human tenderness than almost any other composer.

THE END

PSYCHOLOGISTS EVALUATE MUSIC

(Continued from Page 13)

that used in industrial plants; radio receivers and musical instruments are permitted in cells—but not permitted to annoy others; frequently during exercise time, Sundays, holidays and other rest periods, music is broadcast among the prison residents.

Mr. O'Leary spoke as a lawyer whose interest reaches beyond the conviction and incarceration of criminals to their rehabilitation as useful citizens. Such results as he reported, observable in the prison environment, are valuable to the trained psychologist, who must discover the "how" of obtaining them.

At the MTNA Chicago meeting Dr. A. Flieger Fultz, Director of Musical Guidance, Boston, discussed this matter of "how" in his paper entitled "The Organization of Functional Music in the Treatment Plan of Orthopedic,

Medical, and Psychiatric Patients." His approach can be seen from the following excerpts:

"We hold that the systematic observation and proper evaluation of the musical act of a patient can be used as the key to the organization of his musical experience for the satisfying of certain critical orthopedic, medical, and psychiatric needs, and can be formulated into a physician's treatment plan for partial or complete rehabilitation. We therefore have assigned ourselves the task of devising a suitable means of observing and rating musical experience." Dr. Fultz noted that performance is more readily evaluated than listening. "Here," he said, "expression carries observable phenomena, which a properly trained observer may evaluate."

THE END

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HOW TO BUILD A VOICE (Continued from Page 15)

pronunciation of the vowels is best—not the English tendency toward diphthongs.

This exercise will strengthen breathing and establish coordination in all physical aspects of singing. Remember to take moments of rest between periods of exercising.

Sustained exercises vary with individual problems. I have found the vowel "OH" useful in the upper register as it has a round, forward placement in the mouth which discourages the singing of open and spread tones. The vowel "EE," which becomes pinched with many singers, can retain its own sound and still remain free if a five-note scale is sung on "OH," singing the "EE" through the "OH" position on the top note, and back down the scale, ending with "OH" on the bottom note.

Other vowels can be similarly treated, with rewarding effect. Sustained scale work sung in this way will build a secure forward placement of all tones within the lower and middle voice, up through the "passage tones" into the high voice.

By "passage tones" I mean the two or three tones which are between the middle and the high voice. For example, the top F, F-sharp and G in the tenor voice. Security in the middle and lower voice builds a solid foundation for the high tones (B-flat and high C) of the top voice.

AGILITY can be acquired by gradually increasing the speed of your scale work on "AH." Half voice is recommended for this exercise. I have found sustained

vocalizing of greatest value in building voice and in establishing an even vocal line. Don't force the tone to be loud—don't keep it soft. To strengthen your vocal apparatus, you have to sing, not whisper.

After a period of pure vocalizing (when you begin to feel sure both in mind and by sensation that you are developing a round, secure tone and a smooth vocal line), classic Italian songs may be used in study. Now you begin the phase of translating pure technique into song. Up to now your vocalizing has been done on vowel sounds; now you must channel tone into the speech pattern of words. To acquire repertoire.

Consonants, in singing, should be delayed until the last possible split-second consistent with clarity of enunciation. Sing on vowels; touch your consonants firmly but don't anticipate them and don't hold on to them. There was a time when I had difficulty with the German sound of CH. In seeking guidance on this problem, I was made to realize that I had an unconscious tendency to anticipate the difficult sound.

ONE OF MY BEST training exercises was to sing the word trippingly, up and down my full scale. Use the whole word on each tone (your scale will become a series of triplets). This word gives you a splendid work-out in every difficult sound. The initial T forms the attack; the immediately following R (the most difficult of all sounds to sing, especially for Americans who hardly ever really pronounce an R in normal speech) necessitates movement of the tongue, and extra care in projection of tone; while F, NG, and L (all wedged in among short I sounds) provide marvelous exercise for the organs of speech.

DON'T WORRY unduly about vocal problems. Everyone has his own particular obstacles to surmount. A good teacher (with your mental and physical cooperation) can usually find a solution for your trouble. And Nature will for your trouble. And Nature will contribute her share of vocal improvement as you mature. A voice is usually at its best during the years of middle life. Then it has its full bloom in color—and the mind has sufficient experience to give the tone true emotional color.

THE END



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(Continued from Page 18)

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Dr. Dickinson believes very much in a clarified ensemble, but he thinks that an organ should have every other warm sound so that all periods of music composition can be played. A combination of all the best styles should be the goal of organ building. In the twenties the pendulum did swing too far forward toward the romantic school and perhaps now it has swung too far toward the classical. He hopes that we shall arrive at the norm soon. The "wooly" flutes and "hoaty" diapasons of the romantic school are as extreme as the screaming mixtures of the classical.

Dr. and Mrs. Dickinson have worked out a service at the Brick Church which follows the ancient Liturgies, always lending directly to one local point. Every organist and choirman should have in his possession a copy of their book, "The Choirloft and the Pulpit." The pioneer work done on the Friday noon series for many years at the Brick Church on Fifth Avenue left its stamp on church music in this country. The crowds

who came to the services numbered all sorts and conditions of people. Many hundreds wrote letters of appreciation to the church and to Dr. Dickinson.

AT THE DICKINSONS' Fortieth Anniversary dinner, Dr. Merrill paid them a poetic tribute:

To Clarence and Helen,
three cheers
They've outlasted me
several years
The reason, you'll find,
I appeal to the mind,
While they just
appeal to the ears.

In rebuttal, a defender of the Dickinsons wrote the following to Dr. Merrill:

Though the mind you address,
Every arrow we guess
Must sometimes fall short
of the mark.
As dim the path grows,
Music comforteth those
Whom your sermons have
left in the dark.

DR. PAUL AUSTIN WOLF has summed up what the Dickinsons have done for church music in America: "They have taught us something about the joy of religion. We have learned that religion is not merely law, precept, and rule. It is also a delight. The Dickinsons have also taught us what the Holy Catholic Church really means. Through the universal language of music they have taught us something about church unity."

• Organist Hank Sylvern is a busy man as he manipulates three keyboards to provide suspense music for television thrillers. Via a "monitor" television set atop the electronic organ, Sylvern follows the performance. He wears earphones for cues from the control room. Spread open on music rack are both musical score and script for the performance. Sylvern must come in precisely on cue with appropriate music, finding time to turn pages when the actors take over. He also must keep one eye on the studio clock. Otherwise, the job is simple.

FOR TV THRILLERS



Organ Questions

Answered by **FREDERICK PHILLIPS**

● (1) When organ and piano are used together for church services who should play the prelude to the hymns—the organist or the pianist? (2) Is it correct to play the prelude together? (3) Some prefer the offertory to end as soon as the offering is taken; I prefer to finish at my own pleasure. Which is correct?—W. O. Y.

YOUR FIRST TWO questions refer to matters of individual preference. Playing together could be quite effective, but if it is a new hymn or if there is any uncertainty as to tempo, etc., it might be well for the organ to play alone in order to establish these factors properly.

So far as your third question goes, again there is no hard and fast rule. If an anthem or vocal solo is rendered during the taking of the offering, it is practically essential that it be completed—the continuity of the text would hardly permit anything else. In the case of an organ solo, the same principle might properly be applied, but since it is much easier to bring such a composition to an earlier close, it would be quite in order to do so, and in this way avoid a possibly embarrassing "wait" on the part of the ushers and congregation. The custom of the local church should serve to some extent as a guide. Undoubtedly you have a fairly accurate idea of the time required for the taking of the collection, and one solution would be to select your compositions of such a length that would about fit in with the required time.

● Among the notes on a recent organ recital, I observed the following note: "The Christmas Trilogy of the Choral Preludes," "Come Now Saviour of the Gentiles," by Bach. Can you name these three pieces for me?

—J. T.

WE HAVE NOT BEEN able to find anything listed in the Bach Organ Literature specifically as the "Christmas Trilogy of the Choral Preludes," and do not know quite to which Choral Preludes this

would refer. There are, of course, a number of Choral Preludes relating to the Christmas season, and it is possible the organist who made these notes had in mind a certain three of the more prominent ones. In the Peters and Kalmus editions of the Bach Choral Preludes this particular one, "Come Now Saviour of the Gentiles," has three different arrangements; though we doubt if this is what is meant by the notation in question.

● Can you give me the name and address of a builder of the old-fashioned reed organs, such as used in the home years ago?—H. W. S.

MOST MANUFACTURERS in this field have either gone out of business, or taken up other lines. We are sending you the name of a firm making "folding" organs, and a couple of other firms from whom you may be able to procure used "parlor" organs.

● Would you suggest some books for a public library? —F. C. A.

WE ASSUME THAT you refer to books on musical subjects, and are answering accordingly. The following we believe would be useful for you. Wallace Goodrich, "Organ in France," (design and influence); Albert Schweitzer, "J. S. Bach," two volumes, sold separately; Sigmund Spaeth, "Great Symphonies," "Common Sense of Music," "Art of Enjoying Music," "At Home with Music"; David Ewen, "Men and Women Who Made Music," "Music for the Millions"; Bauer & Peyser, "How Music Grew"; W. J. Balzell, "Complete History of Music"; J. Francis Cooke, "Standard History of Music," "Musical Travelogues"; Swisher, "Music in Worship"; Bos, "Well-Tempered Accompaniment"; McCoy, "Portraits of World's Best Known Musicians"; Dickinson, "Music in the History of the Western Church"; Rutland Boughton, "Bach the Master"; John Tasker Howard, "Our American Music"; A. T. Davison, "Protestant Church Music in America."



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Junior etude

Edited by ELIZABETH A. GEST

The Musical Problem Child

BY WILLIAM J. MURDOCH

A Place for Everything

HAVE you ever heard about places for everything we want to keep? Of course you have, and many, many times. "A place for everything and everything in its place" is merely a short way of saying that if we have a certain place to keep each one of our belongings we can always find them when we want them. And you know how it is—people often want things in a great hurry. If things are in place they can easily be found, even in a hurry. When we do not want them they will be safe and out of the way until they are needed.

But, even though you do know all about it, how well do you carry out the proverb? Are your music books always kept in their own place, safely out of other people's way when you are not using them? Or do they get "mixed up" with other music books, or with magazines and newspapers? Is your exercise book always kept with your pieces, so that you can find all your music when you start to prac-

tice? Is your notebook or assignment book kept with them, too, or has it fallen behind the piano?

Do you keep a nice, sharp pencil in a certain place, so you can write the scale or triads, or whatever your teacher told you to write? Or do you have to spend some time hunting a pencil? And then, when you find one, does it need to be sharpened?

Do you know where you can "lay your hands" on a soft duster, to dust the piano when it needs, or to clean the keyboard? Or do you have to hunt for one, and then give up the dusting job because you could not find anything to dust with?

Do you keep your music case in a certain place, so there will be no delay when you are getting ready to go to your lesson?

How much time do you think might be wasted hunting things each week? Think it over and then say, "Yes, I'll have a place for everything and keep everything in its place."

WHO would have suspected that this little German boy, playing with his toy soldiers and arranging them just so—first this way and then that—was displaying the constructive imagination that later produced some of the world's greatest music? And who would have suspected that, through no fault of his own, he would become a "problem child?"

Certainly not the boy himself, nor his father. The latter was a musician of rather ordinary ability and he did not want a composer for a son. Just so long as he could be made musician enough to entertain the theater patrons and diners and merry-makers, that would be good enough.



Whose picture is this?

So the father taught his youngster as much as he could, then turned him over to a professional instructor. The boy, now seven, was to learn piano. That was the first problem.

"I do not expect you to make a virtuoso of him," the father told the teacher in so many words. "Just teach him to play as well as you do."

Teach him? He could hardly restrain him. For the boy learned quickly. But now came another problem. The child insisted upon trying to compose music, instead of confining himself to the good works already written.

And before very long another problem popped up. After two years the teacher could teach this amazing boy nothing more. So he pleaded with another teacher, one of far greater skill and learning, to carry on with the lessons. Something must be done! Surely, such

genius must be developed!

Finally arrangements were made for the boy to continue his studies under the new teacher. Soon he was ready for a little concert. And now here was another problem! For in the audience was an impresario whose imagination was fired by the boy's playing. He asked the father's permission to take the boy on an American tour.

The father was willing; the teacher was not. The agent argued, the father argued, the teacher argued. The boy had a brilliant career before him. Why spoil it by a concert tour which, at this time, could do him no good? The lifetime of musical accomplishment ahead was more important than money now.

The teacher's eloquence finally won. The American tour was forgotten. The boy resumed his studying. He began to wrestle with problems of his own making—the composition that would tell the world there was such a musician as Johannes Brahms.

Enigma

By Marion Benson Matthews

1

My first is in BIRCH, but is not in PINE;
My second's in COARSE, but never in FINE;
My third is in SONNET, but is not in ODE;
My fourth is in HOUSE, but not in ABODE;
My fifth is in TRUMPET, but is not in HORN;
My sixth is in FLOWER, but is not in THORN.

2

My first is in SING, but never in CHANT;
My second's in TREE, but is not in PLANT;
My third is in QUARTER, but is not in TRILL;
My fourth is in MOUNTAIN, but is not in HILL;
My fifth is in WAGNER, but is not in LIZST;
My sixth is in CLOUD, but never in MIST.

My whole spells the names of a girl and a boy,
And titles an opera that we all enjoy.

Answers to Enigma: 1, Hansel, 2, Gretel; the Opera: Hansel and Gretel.

QUIZ No. 51

(Keep score. One hundred is perfect)

1. What is meant by *molto più mosso*? (5 points)
2. Who wrote more piano sonatas, Haydn or Mozart? (15 points)
3. Which of the following composers was born after 1850: MacDowell, Grieg, Purcell, Gurlitt, Stephen Foster? (20 points)
4. Name two musicians, the husband a composer, his wife a pianist of note who played his compositions in concert? (15 points)
5. Is the triad of D-flat, F, A, major, minor, augmented or diminished? (5 points)
6. Who wrote *Waltz of the Flowers*? (10 points)
7. What is the name of the composer pictured on this page? (10 points)
8. What is a whole-tone scale? (10 points)
9. What is the leading tone in the scale whose dominant chord is F-sharp, A-sharp, C-sharp? (5 points)
10. Which is faster, *allegro* or *allegretto*? (5 points)

(Answers on next page)

YOUR VOCAL PROBLEM (Continued from Page 19)

there seems to be muscular interference. What shall I do?

FIND a good teacher.

• How does one eliminate breathiness in a soprano or alto voice?

YOU ARE NOT maintaining a firm support under your tones.

• I have a quite talented pupil with a deviated septum which bends slightly into her left nostril. Will straightening this nasal sep-

tum by operation improve her breathing and tone?

THAT COULD ONLY be decided by her doctor.

• Two years ago I had an infected throat and lost my voice because of it. To date it has not returned and I am in despair of ever singing again. My doctor assured me I would sing again after his treatment was finished, but so far I cannot. I cannot move my head freely from side to side nor hold it very straight. I was a coloratura soprano with a range from F below middle C to B flat above high

C. It was brilliant with beautiful tone quality and I was being trained for opera. I know my voice is still there because it comes back once in a while, but most of the time it is a little voice which sounds strained and out of place. I have tried all sorts of sprays and solutions without success. Can't you please help me?

I WOULD ADVISE seeing another throat specialist.

• I am 16 years old, a lyric coloratura soprano with a range from E to C". In certain coloratura selections I find that giving less

support to the tone makes my voice more flexible. At the same time this prevents my lower tones from carrying. Is it correct to remedy this by giving the lower tones a more dramatic or darker quality? If not, how else can I strengthen the lower register in coloratura passages? In lyric passages my lower tones seem to carry satisfactorily.

IT IS NOT CORRECT to give your lower notes a heavy, darker quality, and it will not increase their carrying power. The only way is to work more on the firm support of all your tones.

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VIOLINIST'S FORUM

(Continued from Page 25)

returning to the third position on the first note of the next measure. A little diminuendo at the end of 29 will help to enhance the crescendo in 30. It must be kept in mind that the forte in 31 is only forte, and not fortissimo. Some violinists like to tear their passion to tatters in this passage, but to do so is a serious error of taste. The passage should be played with a full tone, but also with an aristocratic restraint. Use of the third finger on the high G is recommended for the sake of an improved tone quality. The diminuendo should start on the fifth beat of 32 and continue to a pianissimo on the last note of 34.

Because of the high register, 35 can begin with a down bow, especially as no crescendo is called for in 35 or 36. There is a slight crescendo in 37, but the real intensification is on the long C, as it was in 23 and 24. The following fingering and bowing is recommended for 35-38:



The diminuendo begins on the fourth beat of 35 and goes to a piano, not a pianissimo, at the beginning of 40, when there is an immediate short crescendo. There is a similar effect in 41. It must be carefully noted that these are two crescendos, not one crescendo extending over two measures. The sudden piano in 42 is effective and should continue to 44. Measures 44-47 duplicate 40-43 one octave lower and should be played with the same expression, except that there is no piano in 46. This measure and the next can be played with a fairly full, mezzo-forte tone, if a diminuendo is made at the end of 47. Measures 48-49 should flow along quietly and with no perceptible expression except for a slight, very slight, rubato in the second half of 49.

CONCERNING the middle section of this Andante we have it on Joachim's authority—and he certainly was in a position to know—that a very slight increase in tempo is permissible. A tempo of And.^{mo} would be about right.

Quite apart from questions of musical interpretation, this section contains technical problems that can be solved only by painstaking practice. First comes the matter of accurate intonation—difficult to achieve in 64 to 70. Then there is the perfect evenness of the slow tremolo to be attained. These thirty-seconds must be played strictly in time. Finally, it is essential to keep a sustained, singing quality in the melodic line, a quality quite undisturbed by the moving notes in the lower voice. This means that there must be gently more bow-pressure on the upper string than on the lower. The sixteenths in the melody must always be sustained, not played as if they were disconnected thirty-seconds. For the sake of the phrasing inherent in the music, it is well to bow 55-57, and similar passages, as follows (the tremolo has been omitted to save space):



The sixteenth notes on the last beat of each measure should always be taken with separate bows.

The crescendo in 58-60, leading to a real fortissimo in 61, is the only thoroughly dramatic utterance in the movement—it must be played with the utmost fire and élan. For the sake of tonal quality it is well to bow the sixteenths in 58-59 separately. There should be no break between the final A-sharp octave and the E octave in 61; that is to say, the bow cannot be lifted from the string. The shift between these two octaves must be made rapidly and with confidence; a noticeable slide destroys the effect of the entire passage.

THE SOLO ENTRANCE in 62 should be genuinely piano, for it forms a moving contrast with the preceding passage. The three eighths in 63 are better taken with separate bows and must be completely sustained. The forte entrance in 64 should not be violently attacked; the singing quality of the melody must be the first musical consideration. The piano at the beginning of 66 can be preceded by a quick diminuendo on

(Continued on Page 59)

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(Continued from Page 57)

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An *Invitation to Band Arranging* supplies a working method for budding arrangers who are studying the subject without a teacher. The book includes a self-study plan for classroom use—the detailed approach will

lighten the teacher's task and also help students doing homework. The volume will be a lifeline to band leaders who wish to strengthen their grasp of the structural secrets of the music they conduct.

Dr. Leiden proceeds upon the thesis that the only way to learn arranging is to arrange. There is no "magic formula" divulged in the pages of this book, but there is sheer magic in the patient, intense approach and choice detail with which the book unfolds. Anyone who can read four-part harmony is qualified to begin Dr. Leiden's step-by-step method of band arranging. The scores found at the end of the chapters are invaluable guides. Teachers always a stumbling block for the beginner, are presented with a systematic explanation.

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THE STRUCTURE OF MUSIC

(Continued from Page 17)

from an architectural standpoint.

Of great importance to musical architecture is the development of thematic material. Take, for instance, the process of extending a motif into a phrase. This should be a spiritual rather than a mental process. Composers, who work only with the conscious mind, have difficulty in working out a melody.

Others, guided by inspiration, find it difficult to select from the many that are suitable. One might say that the motif dictates its own development, its own treatment and even its own form. Form follows function, say the architects. That is as true of music as of the other arts.

Actually, the treatment of a motif has very little to do with the form. Mental gymnastics, such as adding unnecessary counterpoint, or har-

monizing melodies in an arbitrary fashion whether or not they are suited to that particular style of harmonization, are only attempts to delude the ear.

THERE IS A LESSON for all of us in the simple little ABA form. It was known to peasant musicians long before the classicists analyzed it and put it into the textbooks. The lesson it brings is that there must be a recurrence of thematic material in any musical composition before any listener, trained or untrained, can detect the form, or plan, that underlies the work. This recurrence of theme brings a well-defined unity—which, however, must not be made monotonous.

The classic masters believed that they had to hammer away at a

theme in order to drive it into people's consciousness. I agree with them, except I do not believe in exact repetitions. (Here one might also make an analogy, for the great pianist, Harold Bauer, once told the pupils in one of his master classes that no matter how often a theme recurred in a composition, they must never play it the same way twice.) In composing I prefer to have shorter themes than the masters usually employed, so as not to tax the memory, and to repeat these shorter themes often, with alterations.

THERE EXISTS today a school of contemporary composers, some in Europe and some in America, which apparently—at least on first hearing—disregards the laws of form. No recurring themes are evident. Indeed, it is hard to detect the actual themes, since the members of this school actually scorn

what we know as melody. They have directed their efforts mainly toward exploring new harmonic effects because that is so much easier than constructing a well-proportioned composition. Their occasional consonant intervals are weak because of bad handling; their vaulted counterpoint is incorrect, disjointed and muddled. Because these composers scorn inspiration, I call them "cerebral" composers. Other people refer to them as "atonalists." They are certainly good reflections of the troubled world in which we live.

Under the general term of "contemporary" music, much of this work is being played now. My feeling is that a composer should be tested, not by the bizarre sounds he can produce, but by his ability to construct a simple, satisfying piece of music, harmonically, melodically, and architecturally.

THE END

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MUSICAL METAPHYSICS

(Continued from Page 13)

pretty much away from music, but Keats, Byron and Shelley wrote a few conventional lines signifying general approval of it. Coleridge, in "Rime of the Ancient Mariner," picked on about the most unlikely of instruments to describe the festivities at the wedding—"the loud bassoon." Everybody has been jumping on poor Coleridge ever since, pointing out that the bassoon is not loud, nor is it the normal concomitant of a wedding band. But how about Tennyson, in "Maud"? He invents a singular trio of flute, violin, and bassoon, a combination no composer has yet written for.

ROBERT BROWNING is the one poet of Victorian times who really knew music. Occasionally, however, he, too, was careless. In "A Toccata of Galuppi's" he writes of "sixths, diminished, sigh on sigh." Such a progression would be a series of parallel fifths that would make any harmony teacher heave sigh on sigh.

That fine poet and novelist, George Meredith, was on very shaky ground when he started to write about music. His big novel in that genre, "Sandra Belloni," features a heroine who was musically accomplished, in that she could sing and play several instruments. When asked to play a solo, "she gripped her harp and her eyelids began to quiver as she took the notes. On a sudden she excited herself to pitch, and gave volume to the note." There is page after page of this, but Meredith probably was too full of Belloni to notice it.

It is in George du Maurier's "Trilby," a book that was a sensation about the turn of the century, that musical nonsense comes to a head. It seems that Trilby, whose voice has a compass of four octaves, originally was "absolutely tone deaf." Not a bad improvement, especially since she could do with that voice "everything that Paganini could do with his violin," only better. A purple passage describes her singing of a Chopin etude, of all things.

A. CONAN DOYLE also was musical shaky. Sherlock Holmes was a fiddler—but such a fiddle! Says Dr. Watson: "I see that I have alluded above to his powers on the violin. These were very remarkable, but as eccentric

as all his other accomplishments. That he could play pieces, and difficult pieces, I knew well, because at my request he has played me some of Mendelssohn's Lieder [sic], and other favourites. When left to himself, however, he would seldom produce any music or attempt a recognizable air. Leaning back in his armchair of an evening, he would close his eyes and scrape carelessly at the fiddle which was thrown across his knee. Sometimes the chords were sonorous and melancholy. Occasionally they were fantastic and cheerful." In this corner, the guess is that they were always fantastic.

In the welter of plain nonsense and pseudo-artistic talk that certain literary figures have devoted to music, it is a pleasure to cite at least three great men who, when they wrote about the art, wrote with knowledge and authority. Roman Rolland's "Jean-Christophe" remains the great novel about a musician—his background, childhood, struggles with musical creation, relations with other musicians, experiences in the concert world. It is not surprising that the writing sounds authentic, because Rolland was a musicologist of considerable repute, and his studies of Handel and other early composers still retain scholarly validity.

GEORGE BERNARD SHAW has written the most trenchant musical criticisms ever penned. He is not only a thoroughly equipped listener with impeccable taste and intuition, but also the most sparkling musical journalist who ever sat bored through a concert of choral music. "The public, in spite of Charles Dickens, loves everything connected with a funeral. Those who are too respectable to stand watching the black flag after an execution take a creepy sort of pleasure in Requiems." "Mr. Vladimir de Pachmann gave his well-known pantomimic performances with accompaniments by Chopin." "The work showed that Mr. Wallace, its composer, knows how to use every instrument except the scissors." Nobody has as yet equalled Shaw's combination of wit and essential solidity.

JAMES JOYCE, too, was interested in music, and wrote about it without pretentiousness. In "Dubliners," his early collection

(Continued on Page 64)

SO YOU WANT TO TEACH PIANO!

(Continued from Page 16)

this or other standard piano works, the student is likely to be disillusioned.

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Your library of books of music should be supplemented by books about music. Grove's Dictionary of Music and Musicians is still the standard reference work.

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THE END

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CONDUCTING IS A DIFFICULT BUSINESS

(Continued from Page 9)

case of conductors with an indefinite down beat.

Good old Franz Lachner of the Munich Orchestra, a little unjustly decried as a pedantic time-beater, once made this sage comment to my father: "In very rapid allegros when conductor and orchestra take on a little too much speed, it is a fine art of conducting to know exactly the point when this blind speed should stop, either through a gradual resumption of the tempo primo or through an intentional sudden slowing up."

Such a moment is found in the D major passage of the "Così fan tutte" finale. A quiet entrance of the dominant after the two fermate! I have heard so-called time-beating geniuses race madly through Beethoven and Mozart finales as though the rider had lost the reins of a frightened horse. Here I need only cite the finale of the Beethoven B-flat major Symphony, which is always taken too fast. It is a genial *Allergretto*. *Faster* does not mean a speed record!

IN MOZART one must distinguish between especially rapid works (Overture to "Figaro" and the first movement of the G Minor

Symphony) and movements—usually slow—in which the emotion often rises to the pitch of great passion. In the rapid works, the melodic secondary theme should generally be taken more quietly.

In Haydn's and Mozart's symphonic works, the forte passages are almost a *tutti* in the manner of the *concerti grossi*, where the piano solo parts alternate regularly and almost automatically with the forte of the orchestra.

At times objections were raised to my performances because the critics did not approve (especially in the beginning!) of my conception of Beethoven's tempi. But I was always tempted to ask: Who nowadays can state definitely that Beethoven himself wanted this tempo, and not that (mine for instance)? Is there any absolutely reliable tradition on this point? Naturally there is not and I therefore have always emphasized the point that the purely personal and artistic sense of the conductor must decide what is correct or incorrect. I play Beethoven with the conviction that my way is the only correct and true way.

Conducting is indeed a difficult business—and one must be seventy years old to realize it.

THE END

MUSICAL METAPHYSICS

(Continued from Page 62)

tion of short stories, there is a story called "A Mother" that is a wonderfully true-to-life account of a concert seen from backstage.

"Ulysses" is full of musical allusions. Some of the characters are professional musicians, or near-professionals, and they talk and act like professionals. For instance, Mr. Dedalus is going to accompany a singer. He touches the keys. "No," Father Cowley says, "play it in the original. One flat." Dedalus evidently is not up to transposition, though: "The keys, obedient, rose higher, told, faltered, confessed, confused. Upstage strode Father Cowley. —Here, Simon, I'll accompany you, he said. Get up."

In short, when it came to music, Joyce, Rolland and Shaw were not bluffing. There are a handful of others, including Aldous Huxley, a section of whose "Point Counter-Point" centers around a Beethoven quartet (A minor, Op 132). Hay-

ley, unfortunately, is sometimes apt to write in a slightly precious "literary" manner about music, with the faintest suggestion of being at once proud and astonished at how much he knows.

Thackeray would be included, and Samuel Butler, and Leigh Hunt. There aren't too many more among major English writers.

THE MORAL is clear. Writers who don't know much about music should either admit it or keep away from it in print. But the worst offense is to pretend a vast knowledge that one doesn't have, incidentally making music seem a mysterious, other-worldly force, understood only by a select few. The result is that amateurs are discouraged and musicians are amused. Remember what Voltaire once said: "Keep quiet and let others think you're a fool. Speak, and make all doubt."

TUNE END

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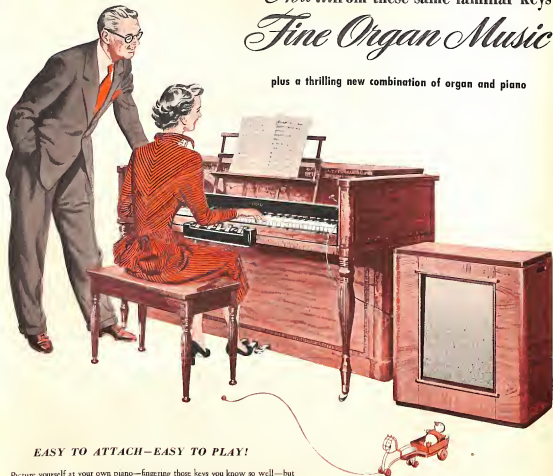
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